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THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1421.

LONDON, SATURDAY, JANUARY 20, 1855.

PRICE
FOURPENCE
Stamped Edition, 5d.

GEOLOGY.—KING'S COLLEGE, London.
—Professor TENNANT, F.R.S., will commence a Course of SIXTEEN LECTURES on DESCRIPTIVE GEOLOGY on FRIDAY MORNING, January 28th, at Nine o'clock. The Lectures will be continued on each succeeding Wednesday and Friday, at the same hour.
R. W. JELF, D.D. Principal.

KILKENNY and SOUTH-EAST of IRELAND ARCHEOLOGICAL SOCIETY.
The Committee having completed their arrangements with the Post-Office, the Members are informed that the Transactions of the Society, being now an authorized stamped periodical, will be sent free to all parts of the United Kingdom on payment, in advance, of the Annual Subscription, 6s. The work will be issued in bi-monthly Parts, large 8vo, each Part containing the Proceedings of the foregoing Meeting. The Part for January is nearly ready. The commencement with the year 1854 of the Third Volume of the Proceedings and Transactions now affords a favourable opportunity to those desirous of joining the Society.

A few Copies of Vol. II. are still on hand, and may be had, by Members only, on payment of 12s.
Communications to be addressed to the Honorary Secretaries, the Rev. James Graves, A.B., or John G. A. Prim, Kilkenny; or to Mr. John O'Daly, Publisher to the Society, 8, Angles-street, Dublin; by any other Subscribers will be received.
Post Office Orders to be made payable to the Rev. James Graves, Acting Treasurer, Kilkenny.

QUEEN'S COLLEGE, LONDON.
—67, Harley-street.—Incorporated by Royal Charter 1833, for General Female Education and for Granting Certificates of Knowledge.—Evening Lectures, on the 28th of January, to commence at half-past Seven o'clock.
Dr. A. J. Bernays, "On the Chemistry of Air, Water, and a Candle," January 27, February 3 and 10.
Mr. Nicolay, "On the Distribution of Vegetable Life in Europe," January 30, and following Tuesdays.
Dr. Bernays, "On the Philosophy of the German Language," January 1st, and following Wednesdays.
Mr. Warren, "On Education in Art," February 1, and five following Thursdays.
Mr. Cook, "On the Laws of Heat and Gases," February 2, and following Fridays.
These Lectures are free to Ladies engaged in Tuition.
67, Harley-street, C. G. NICOLAY, Deputy-Chairman.
18th January, 1855.

LECTURES to WORKING MEN.—The following Courses of Lectures will be delivered in the EVENINGS during the present Session, in the Theatre of the MUSEUM of Practical Geology, Jermyn-street.
1. On Geology, by A. C. RAMSAY, F.R.S.
2. On Mechanism, by K. WILLIS, M.A., F.R.S.
3. On Natural History, by T. H. HUXLEY, F.R.S.
The First Course of Six Lectures, on the GEOLOGY of the BRITISH ROCKS used in the Arts and Manufactures, will be commenced at Eight o'clock, on MONDAY, the 28th of January, and continue on each succeeding Monday Evening at the same hour.
Tickets may be obtained, by Working Men only, on and after Monday the 28th inst., at Ten to Four o'clock, upon payment of a Registration Fee of 6d. for the Course of Six Lectures.
TRENHAM REEKS, Registrar.

THE ARCHITECTURAL EXHIBITION and COLLECTION of PATENTS, MANUFACTURES, &c. connected with ARCHITECTURE is NOW OPEN at the Galleries of the Society of British Artists, Suffolk-street, Pall Mall East.—Admission, One Shilling; Season Tickets, for Students and others desiring to come often, Half-a-Crown. Catalogues, Sixpence.
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JAS. EDMISTON, Jun., 10, St. Dunstons, London.

CLASSES for the PRACTICE of VOCAL CONCERTED MUSIC, conducted by Miss DOLBY and Mr. LINDSAY SLOPER. The FIRST MEETING will be held on WEDNESDAY, Feb. 14th.—Ladies and Gentlemen desirous of joining these Classes, may apply for particulars either to Miss DOLBY, at 21, Hinde-street, Manchester-square; or to Mr. LINDSAY SLOPER, 7, Southwick-place, Hyde Park-square.

ST. MARTIN'S HALL.—SINGING SCHOOL.—MORNING CLASSES for LADIES, conducted by Mr. JOHN HULLIAH, will meet every WEDNESDAY and SATURDAY during the ensuing season, commencing on the 31st inst. The Junior Class will include Lessons besides the Exercises in Mr. Hulliah's Manual, Vocalization and the Rudiments of Harmony; to that for the Senior Class will be arranged with special reference to Singing at Sight, a portion of every lesson being devoted to the reading of Music new to the Pupils.—Prospectuses may be had on application to Mr. THOMAS HEADLAND, Secretary, 61, Martin's Hall.

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ST. JOHN'S WOOD COLLEGE for LADIES, 21, Clifton-road, Carlton-hill.—LENT TERM, for the Senior Classes, commenced on the 18th; the Junior School on the 17th. Christmas Vacation terminates on WEDNESDAY, Jan. 24. Dancing—Madame Mikel (sister of Madame Mikel). Drawing—William Bromley, Esq. English—T. Smart, Esq. French—M. de Lamoignon. German—Dr. Haumann. Music—Ignace Gibbons, Esq. Singing—Miss Birch.

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The Pupils of the above-named School will RE-ASSEMBLE on THURSDAY, January 25. In the First Class Pupils will be prepared for Matriculation Examination of the University of London. The School is divided into an Upper and a Preparatory Department: the Pupils in the latter being kept quite distinct from those in the Upper School. Prospectuses and further information may be obtained at the School; and of Messrs. Lindsay & Mason, 84, Basinghall-street; and Messrs. Reife, Brothers, 156, Aldersgate-street.

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REVIEWS

THE WAR.

THE main point of M. Kossuth's criticism on the war is gaining confirmation in unexpected quarters. Sir Howard Douglas—whose authority will not be disputed, like that of the Magyar orator, on the ground of his being a civilian,—in a new edition (the fourth) of his *Treatise on Naval Gunnery* (Murray), pronounces the Alma a fruitless victory and the celebrated flank march a mistake. Civilians objected to M. Kossuth that he was not a soldier; and therefore had no right to pronounce opinions on the war. Critics who had never seen an army in the field and who had never given two days to the study of military science, refused to hear a man who had been the chief of a martial race,—who had lived in the tented field,—and who had given up two years of time and abilities, which no one will dispute, to the mastery of the subject,—though they have not themselves been slow to praise, to censure, and to condemn when it has so pleased their high mightinesses. Sir Howard Douglas, however, is a soldier—a soldier learned in his art beyond the vast majority of his brethren. Not being an orator, a man of the *haute politique*, or the leader of a fallen nationality, he will not be suspected of unworthy motives in freely and fully stating his opinions and conclusions on the war in the Crimea.

As we have no mission to discuss such topics as are here treated, we shall make Sir Howard Douglas, as far as possible, the expounder of his own ideas. After some preliminary talk, which need not detain the reader, he opens his section on the Naval and Military Operations in the Black Sea with observations on our want of preparation for actual war.—

"At the beginning of the year 1854 there remained little hope that the peace of Europe would be preserved, and it was soon afterwards judged necessary to send a British army to the East, in order to co-operate with one from France. By great exertions, upwards of 20,000 troops, infantry and cavalry, were shipped and sent off; the guns, military stores, and provisions were to be despatched in proportion as they could be collected. A few field-batteries only, affording on an average scarcely one gun for every thousand men, were sent. Gunner-drivers and horses for the train, waggons to carry ammunition, spring-carts for the sick or wounded, sappers and miners with their intrenching tools, and bridge equipments, with all the other indispensable requisites for an army in the field, were scantily supplied, and some were altogether wanting. Thus, on a small peace establishment, the country was caught in a political storm and involved in a mighty war. There existed some good regiments of infantry and a few over-officered squadrons—they could not be called regiments—of well-appointed cavalry; but all were totally unprovided with the means necessary for enabling them forthwith to take and keep the field. In this state a military force, constituting nearly the whole of our effective strength, was despatched with wonderful promptitude to the contemplated seat of war; but, lacking the establishments which should have given it vitality, it is not surprising that it was not prepared to enter on a campaign till the season propitious for military operations was near its termination."

Sir Howard's book is dedicated, "by permission," to the Lords Commissioners of the Admiralty. Such a circumstance will not escape the reader's mind as he glances over the explanatory and exculpatory pages interwoven with this criticism on the campaign. Sir Howard is severe in his criticism, but refrains from laying the blame in any quarter. He is quite a courtier in the skill of his re-primations. Blunders have been made; and nobody seems to have made them. We pass

these exculpations, and arrive with our forces and the military critic in the Crimea.—

"Under these very disadvantageous and inauspicious circumstances, with respect to the small amount of our effective military force, and the late period of the season at which it was so far equipped as to be able to take the field, the allied army, deeply impregnated with the seeds of disease, and, had it even been in an efficient sanitary state, not numerically strong enough, particularly in cavalry, to ensure success, entered on the arduous service in which it is now engaged, the object being to besiege, capture, and destroy the great fortress and naval arsenal of Sevastopol. There never was a case in which a siege required to be undertaken with greater regard to the relative strength of the besieged and besieging armies, and to the quantity as well as quality of their siege artillery—never one in which a great superiority of the investing army over the forces forming the garrison of the place was so imperative."

Now for a scientific view of Sevastopol and the siege.—

"In estimating the amount of force required to besiege and capture Sevastopol, regard should have been had to the important fact that, in its local character as a military position, that town is a vast fortress situated on both sides of a long harbour resembling a broad river, and of which the northern side, occupied by the citadel, is elevated above the southern part. The place belongs therefore to the category of a fortress divided into two portions by an unfordable river, in which case the divisions of the investing corps would be prevented from mutually assisting each other. To invest such a place there is required an army twice as strong as would suffice if no such obstruction to intercommunication and mutual support existed. In this case also, the enemy keeping the field with a numerous army of observation, a strong and very extensive line of circumvallation would be necessary. With respect to the means of defence, with which it is well known that Sevastopol was plentifully provided,—Here is a vast naval arsenal already well fortified, and capable, from the time of being menaced with an attack, of being greatly strengthened in its works and its garrison: it possessed enormous quantities of ordnance and ammunition, which had been accumulated in its magazines; and, exclusive of the artillerymen attached to the ordnance of the place, it had the power of drawing from the fleet in the harbour vast numbers of well-trained naval gunners, all of whom could be rendered available for manning the artillery during the progress of the siege. No operation in war may be depended upon with so much certainty as the siege of a fortress, provided it be undertaken with sufficient means and be skilfully conducted; but no measure is so disastrous as the undertaking of a siege, as was the case with that of Burgos, at which the author served, in 1812, without the requisite strength in men and materials. The attacking force should be sufficiently numerous to invest the place on every accessible side, so that nothing may be able to get in or out, and it should be equal in amount to about five, and never less than three times, the garrison: there should be, moreover, in the field a covering army, of which a large portion should be cavalry, in order to protect the operations of the siege, and prevent them from being interrupted by an army of observation, which the enemy may bring up while they are being carried on. The allied army in the Crimea found itself manifestly inadequate to the accomplishment of the object in view, and even the victory on the Alma rendered it still less able to compete with the overwhelming power of its opponents."

Sir Howard Douglas pronounces a strong condemnation of the campaign in the Crimea.—

"To invade the Crimea, an integral portion of the Russian empire, and lay siege to Sevastopol at that late period of the season,—and, as has been already observed, with an army deeply impregnated with the seeds of disease,—was, in the opinion of the author, a desperate and dangerous operation."

The following criticism, though free, is very respectful. We take the liberty of emphasizing a few paragraphs.—

"It is much to be regretted that, from want of sufficient force, it should have been necessary to abandon the line of operations by which the place was at first approached, and on which, at the Alma, the army covering Sevastopol in that direction was defeated. The battle was a brilliant deed of arms, most honourable to the allies; but, in consequence of the change of plan, it must be allowed that, except in its moral effects, it was fruitless, and in some important respects disadvantageous. In laying siege to Sevastopol, it may safely be asserted, that the most advantageous point of attack was the northern side; there the ground is most elevated, and the large octagonal work on its summit is its citadel and the key of the place. This taken, the Telegraph and Wasp batteries on the northern heights, Fort Constantine and the forts below, being commanded and attacked in reverse, must have soon fallen; while the town, docks, arsenal, and barracks on the south side of the harbour would be at the mercy of the allies, who, by the fire of their batteries, might have entirely destroyed them all; whereas, by attacking the place from the south, the enemy holding the northern heights, although the works on the crest of the southern heights should be breached and taken, the town, the body of the place, with its docks and arsenals, will not be tenable by the besiegers till the great work on the northern side, and all its defensive dependencies, shall have been taken; and these, no doubt, will be greatly strengthened before the allies are in a condition to direct their attacks against them. The flank march of the whole army to the south abandoned at once to the enemy a perfectly free communication between the place to be besieged and his army of observation in the field, and left open their line of operation from their base at Perekop; it disclosed the alarming fact that, from want of sufficient force, Sevastopol could not be invested on every side; that the most advantageous point of attack was not to be attacked, but turned; that the enemy's communication with the strongest portion of the town, its citadel, its keep, and the key of the whole position, was to be left open to him; and that, instead of besieging Sevastopol, the allied army was only to attack an intrenched position on the southern heights, supported in its rear by the strongest feature and most formidable works of the place, and open to receive succour or reinforcements to any extent; also that the attack of the place was to be carried on without a covering army, distinct from the besieging force, to protect it from being disturbed in its operations by the enemy in the field, who was thus left in direct and immediate communication with a *tête* which he might support with all his force. The flank march of the whole army to the south was therefore an error in strategical science."

In the following passage we seem to hear the sound of the Magyar's voice, as it poured out two months ago its prophecies of ill, so mournfully verified by events.—

"Had the allied army been strong enough to follow up its success on the Alma by the occupation of Duwankoi and Khuton, or Bakhchi Sarai, and to invest the place on the north with a large reserve force, which assuredly should have been at hand, by attacking and carrying the small intrenched camp recently established by the Russians to prevent a landing being made good at the mouth of the Belbec river, the state of affairs in the Crimea might at this time have been very different. However formidable the defences of that camp may be, seaward, it might easily have been taken by land, while a part of the allied force moved round and gained possession of Balaklava so as to open its port to the fleet, the latter having on board a sufficient reserve to invest the place on that side also. To this it may be said, we sent to the intended seat of war the whole of our effective military force, and could do no more. This unhappily is true; but if, as the author has always thought, and is now undeniable, 'our all' was clearly insufficient to do our part to effect the purposes in view, all that can be said is, that so great an operation should not have been undertaken until ample means had been provided, and not on any account at so late a period of the year. But, moreover, if

the whole of our very limited means was not sufficient to enable us to provide a contingent adequate, in the stipulated proportions, to form with our allies an army sufficiently strong to enter on a great territorial war in an enemy's country with any fair prospect of success, how was it then—and, till too late—with respect to reinforcements? Where were our reserves? No such operation should ever be undertaken without large reserves either at hand or immediately forthcoming. Much it may be feared that those about to be despatched from England, or collected from our stations in the Mediterranean, will not be available during this campaign to do more than fill up the gaps which pestilence and war have made and are still making in the ranks of the allied army. And as to the campaign of 1855! Not the driest which we are now sending out, and chiefly of newly-raised men, will suffice: 200,000 men at least will be required to retrieve our affairs in the Crimea, and to carry on the war."

Sir Howard dwells on the want of foresight shown by the Ministerial and military authorities.—

"The very first principle in strategical science is to keep a retreat open in the event of a failure in the object of an operation; another is not to undertake any military measure without well considering both the unsuccessful and the successful issue. No thought appears, in the present instance, to have been bestowed on either of these maxims: complete and speedy success was deemed certain: that Sevastopol was doomed to fall no one seemed to doubt, and failure in this object was pronounced impossible. The sad disappointment is now attributed to causes which, it is said, could not have been foreseen—the strength of the place, its abundant means of defence, and the determined resistance opposed by the Russian forces: yet all this should have been anticipated."

Sir Howard holds it to be only short of insanity to besiege a town without being able to invest it; and his illustrations of his theory from the history of war are apt. The last is fresh in all minds.—

"In the year 1854 the Russians attacked Silistria without having invested it, and tried to carry the place by assault, but were repulsed with great loss. Omar Pacha succeeded in throwing reinforcements into the fortress, with assurances that he would speedily come to its relief. The Russians made another desperate assault, hoping to take it before it should be relieved; but the Turks, strengthened by the reinforcements thrown in, repulsed the attack, and the Russians were compelled to raise the siege, with a loss of 10,000 men, who had fallen during the forty days that it had lasted."

Here we have other illustrations drawn from history.—

"Very different is the condition of the Russians at Sevastopol from that of the Austrian army at Ulm, in 1805: that city being in a position which admitted of being surrounded by the French, and far distant from the army which should have supported it, was compelled to surrender. Rather may their circumstances be compared to those of the Austrians at Olmütz, in 1758, when that city was besieged by the army of Frederick II. On that occasion General Thierheim connected the detached forts about the place by works of earth, so as to convert the city into a strongly entrenched camp, by which the place was enabled to hold out till the king was obliged to retire from it. The state of the allies before Sevastopol is nearly similar to that of Napoleon I. when, in 1796, he besieged Mantua. That great general, finding himself in danger of being immediately surrounded by the two armies which were advancing to relieve the place, did not hesitate to raise the siege, abandoning even his siege artillery. He threw his whole force on each of the Austrian armies in succession, and, in defeating them, he struck the decisive blow which rendered him master of the north of Italy."

The following observations, though discursive, are of extreme interest, as containing the views of a thorough soldier. As before, the italics are our own.—

"How the troops now before Sevastopol have

endured their labours, and service in the trenches, is a miracle in war. The force for guarding the trenches cannot be regulated by any proportional part of the strength of the garrison, for the place not being invested, that cannot be known; but this we know, that the men on duty in the lines were very nearly half the effective strength of the division that furnished them; and that a very large portion of those who so heroically repulsed the attack of the 5th of November, had just left their night's duty in the trenches. The force required for guarding the trenches should not be less than three-fourths of the strength of the garrison; and unless this proportion be observed, the operations and works of the siege will be continually exposed to be disturbed or destroyed by the sorties. Frequent sorties from a besieged place are strongly condemned, particularly in the early stages of the attack, when its works are yet distant; because even if partially successful, the loss of one man in a place completely invested, is more serious to the besieged than six or seven would be to the besiegers. But when the garrison is strong, and the besieging army inadequate to the enterprise (which is the case in the attack of Sevastopol, it not being invested), this maxim is reversed: the loss of one man to the allied army was far more serious to it than a much greater loss to the defenders of a position which might be strengthened to any extent commensurate with its force in the field. Under these circumstances, the Russians did right to make frequent sorties, and to resort to operations of active defence which they could not have done had the place been invested. In these attacks, though most gallantly repulsed, the allied army has sustained far greater loss than in prosecuting the operations of the siege; and this is a penalty paid in precious blood, for having undertaken a siege with means so inadequate as to invite, and admit of, as we see, those *retours offensifs*, which under usual circumstances are as condemnable as impracticable. Nothing could justify the attack of Sevastopol at that late period of the year but the certainty of taking it by a coup-de-main; and that this was believed possible, and urged on accordingly, is clear from the general tone of the organs of public opinion, which at the commencement, and throughout the operations of the war, committed the serious error of underrating the force and power of our enemy, and of exaggerating our own. The author knew that the reports of the place having been taken could not be true, and did all in his power to discredit statements which raised the expectations of the people of this country to the highest pitch, thereafter to occasion the most bitter disappointment. The southern heights may be crowned by our batteries, but lodgments formed on the face of the slope descending towards the town, docks, and arsenal would be so much exposed to the fire of the large octagonal work and of all the batteries which, no doubt, have been established on the opposite side, that the occupation of the place appears to be utterly impracticable without first reducing the works on the northern side; and to effect this will require another siege:—such is the necessary consequence of having attacked the place at the wrong side! Viewed strategically, the operation of laying siege to Sevastopol commenced inauspiciously: the place is not invested, its communications with the country, with the army in the field, and with its base are free; succours and supplies to any amount can be thrown in, or taken out; the defensive force in the place is in direct communication with the offensive force in the field. The besiegers know not what force they are fighting. The Russian army of observation may one day be increased by large draughts from a very strong garrison; and assaults which, against a garrison greatly reduced in number, and inaccessible to any external support, would be followed by the surrender or capture of the place, will fail in the event of the garrison being strengthened from without; whilst even if the assault of the breaches that may be made by the allies on the out-works of the southern side be successful, this would lead to no such result as would follow when lodgments are made, or breaches opened on the ramparts of the body of a place inaccessible to relief, and from which there is no escape. Such a place need not and will not capitulate, attacked as it is, however successful that attack may be. The garrison cannot be captured; since, after making the most determined

resistance, it may retire to the northern heights, or it may evacuate the place altogether, and unite itself with the army already in the field, after having rendered the town uninhabitable, and destroyed all the warlike stores it contains."

Soldiers, as a body, underrate the powers of the fleet. Blake and Nelson won their greatest battles against all rules, and laughed at the pedants who opposed mechanical considerations to the inspirations of genius. Still, the mature opinion of a writer on "Naval Gunnery," though a soldier, on the action of the fleets against Sevastopol, will be read with interest.—

"The bombardment of the 17th of October satisfied, to some extent, the desire of the commanders, officers, and seamen of the fleets to have an active share in the labours and dangers of the attack of Sevastopol, and to gratify popular clamour against the reserved position in which the Admirals wisely kept their fleets, as at Bomarsund; but that bombardment contributed nothing to the reduction of the place. The co-operation of the fleet could only be useful as a diversion in favour of the land attack, when the army should be prepared to assault the enemy's position at the same time; but under existing circumstances, it could produce no such effect, and the severe damage and loss sustained by the ships and their gallant crews was very inadequately compensated by the little injury they inflicted on the enemy's forts and seaward batteries, which not being faced with granite, appeared to be more severely damaged than at Bomarsund. The safety of the whole operation depends very materially on the presence of the fleets, and on their ability to keep the sea, as we shall find hereafter. The ships were greatly short of guns and of hands. The entrance to the harbour was blocked up by the sunken ships, so that the batteries which the fleets engaged could neither be approached sufficiently near, nor turned by forcing an entrance. The effects produced by the ships on the stone forts were far from justifying an opinion that the fleet could have attacked the place with any prospect of reducing it, had not land forces been employed: it shows rather that an attack made by the fleet alone on the seaward batteries, however gallant and successful it might have been in damaging some of the defences, and dismounting some of the guns, would have produced no results commensurate with the losses sustained; the ships would have been vastly more crippled than they were in the attack which actually took place, and there can be no doubt that some ships would have been entirely destroyed and many disabled. The severe effects produced by the Telegraph batteries and the Wasp Fort, by their plunging fire, owing to their elevation, and the very little damage they sustained by the fire of the ships, may well be cited as a practical illustration of the 'command' which coast batteries should have over the surface of the sea. The French ships were drawn up in line against the forts on the south side of the harbour, and partly across its mouth; the British ships were in line opposite the forts on the north side; and the Turkish ships were drawn up between them. The ships were so much underhanded, in consequence of no less than 4,000 seamen and marines having been landed from the fleet to serve at the siege, that the gallant Admiral would not allow any men to be exposed on the upper deck of the Britannia but his staff, signal-men, &c., and walked his poop, dictating signals for the arrangement of the ships in the order of battle. During the action a shell from one of the enemy's batteries exploded close to him. It was a dead calm, and great difficulty was experienced, as well as time lost, in moving the heavy sailing line-of-battle ships, by steamers lashed to their sides. This mode of propulsion was preferred to traction or towing, in order to protect the steamer from the danger of being crippled by the enemy's fire; but in avoiding the danger incidental to towing, other difficulties were incurred, which, together, show that no vessels should be employed in attacking land batteries but such as possess steam power inherent in themselves: for it took an hour to turn the Britannia into the proper position to advance after her anchor had been weighed!"

The Britannia was the flag-ship of Admiral Dundas, and was anchored 2,000 yards from the

batteries. Sir Edmund Lyons's ship, the Agamemnon, anchored at a distance of 800 yards. To return to the army and its operations, Sir Howard thus sums up the story of the campaign.—

"After two months of open trenches, the besiegers have not even arrived within the distance at which a practicable breach can be made in the works of the place; and, even were such breach effected, they would only be at the point of commencing the most difficult and most murderous part of the attack in advance of the third parallel—the passage of the ditch and the ascent of the ramparts. Nothing less than continuing the approaches to the counterscarp, and laying the whole length of the two lines of rampart in ruins, will allow an assault to be made with any rational hope of success, more particularly if there should be loop-holed walls and stone casemates in the ditches. But, should the rocky nature of the ground prevent the continuance of the approaches by sap, and an assault be attempted, it is plain that an immense loss, as at Badajos must be sustained: the troops marching over a great extent of open ground will be opposed in front and flank by the fire from all the works in the place; and should the remains of the weak and disordered columns arrive at the ditch, they would have to attempt the passage under a deadly fire of musketry and incendiary missiles, as well as of the artillery from the flanking-works of the fortress, all of which it appears have been vastly improved, extended and strengthened since this protracted siege commenced, and especially whilst active operations against the place have been suspended, or prosecuted with little vigour: all this is independent of the resistance which would be made by the troops of the garrison, strengthened as those troops would then be by the army encamped within the lines. Nor does it appear that a successful assault of those outworks would enable the allied armies to take and occupy the town, nor open the port to the ships of the combined fleet, *until the commanding position on the northern side shall have been taken likewise*. Thus, only, can the fortress and arsenal of Sevastopol, and all it contains, be captured."

Thus it would seem, in the opinion of this writer, that the whole campaign, from the glorious day at Alma down to the present moment, is a blunder—the responsibility of which lies between the military and administrative departments. Winter prospects in the Crimea—according to the authority we quote—are anything but pleasant.—

"Active operations against the entrenched position on the southern heights of Sevastopol having been suspended, the safety of the allied army through the winter is become a matter of painful interest. After an unopposed landing, most skilfully and gallantly conducted by Rear-Admiral Sir Edmund Lyons, under the orders of the Vice-Admiral Commanding in Chief, in the manner practised at Aboukir in 1801, and a series of brilliant exploits in the field, in a few short weeks the allied army, disappointed in its expectations of speedy and complete success, finds itself shut up and besieged in a *cul-de-sac* in the remotest corner of Europe; while large portions of the fleets are to be employed throughout the winter, in a stormy sea and at all risks, in conveying to the beleaguered troops succours of the first necessity, and in which service so many ships have been already lost. Here the whole of the British army, almost to the last man, must remain, depending for every article of subsistence and warlike stores, as well as of shelter from the inclemency of the weather, on supplies sent from France or England. Whatever may be done to provide for the safety, comfort and repose of the army throughout the winter, there can be no rest for the fleet. The ships will have to encounter a more formidable enemy than that which menaces the land army, in having at all risks to force their way through a stormy sea, which cannot be navigated with safety at this season, in order to convey to the imprisoned troops the supplies without which they must inevitably perish, or be compelled to surrender to the enemy. As it happened in the blockades during the war with France, so may it happen in this. When the fleets shall be compelled by the weather to get as far from the land as possible, or

run for shelter to remote harbours of refuge, opportunities will offer, long before the combined fleets can resume their stations on the coast, for the Russian steam-ships, of which there are many yet unhurt in Sevastopol, to pounce suddenly on vessels freighted with succour, as they attempt to approach Balaklava Bay. This bay is small, its anchorage is bad, and, from what happened to the ill-fated Prince, it is evident it is not easily accessible: thus serious interruptions will take place in the arrival of supplies to the allied army by the only line of communication with their remote bases in France and England. *Those persons are seriously mistaken who assert that the command of the sea by the fleets of England and France will always enable the allies to convey reinforcements and supplies of every description to their respective armies in the Crimea with greater promptitude than Russia can send troops there by land:* but unless the allied admirals be endowed with power to 'ride the whirlwind and direct the storm,' the contrary, during the tempestuous months of winter, will be found to be the fact,—of this too ample evidence has been afforded in the fearful wrecks which have lately taken place on the coasts of the Black Sea. It may indeed be feared that reinforcements will reach the enemy in the Crimea by land, with greater certainty than they can be supplied to the allies by sea from England or France, when snow and frost shall have rendered steeples at present impassable with wheel-carriages, easily and rapidly traversed by sleys and sledges."

In the new campaign, if Sir Howard be a true teacher, the work must be recommenced, and a decisive movement made once more on the Alma and the Belbec. As he says,—

"Whenever the allied army shall, happily, be well furnished with provisions, stores, and comforts of every description; whenever it shall be strongly reinforced, and re-equipped with all the means necessary to enable it to resume offensive operations—horses and beasts of burthen can scarcely be expected to survive the winter, from want of forage and shelter—those operations must be conducted in a manner very different from that which has ended by placing the army in its present perilous predicament. If it be true, as undoubtedly it is, that the capital error lay in invading the Crimea with so small a force, and in besieging a strongly-fortified place without having previously invested it, a force adequate to the retrieval of those errors should be sent out; but no greater force should be sent to the southern side of Sevastopol than would be sufficient to render the position at present occupied by the allies quite secure: rather it would seem that a force sufficient specially to invest and attack the town on the northern side should be sent out. Eupatoria should be secured: it was useless as a base point when the attack of Sevastopol by the north side was abandoned, but it will be highly advantageous should an attack on that side hereafter take place; and effectual means should be taken to prevent the enemy from communicating with Sevastopol by the line from Perekop. No siege should ever be undertaken in any sort of war till the enemy in the field shall have been defeated, and completely driven back by the covering army of the besiegers, so that the operations of the siege may be carried on undisturbedly. This might have been done by the allies, had the descent on the Crimea been made at an earlier season, with a force larger and better provided with the means of more effectually carrying out the object of the expedition. An army of 70,000 men, of such troops as those of the allies have proved themselves to be, might, as the Duke of Wellington said of his army in Spain, 'have gone anywhere and done anything.' It would be a great error to land all the force that may be provided for carrying on the war in the Crimea, in 1855, at Balaklava; and strategical combinations very different from those recently made must be formed for the operations of the coming year; but upon this subject the author, for obvious reasons, declines to enter."

We have allowed Sir Howard Douglas to speak for himself at some length: and we leave our readers to form their own judgments on the case here laid before them. For ourselves, we do not share in all the gallant General's fear, or

feel disposed to accept all his calculations. As a professional writer, he is bound to ignore many things that other people need not overlook. Inkermann was won in defiance of theories; and when the occasion calls there is always an amount of enthusiasm and of devotion developed in an army which will stand for a force not to be expressed by Cocker in his arm-chair.

This fourth edition of a standard book is much improved. It contains various appendices and a serviceable index.

A Handbook of Proverbs; comprising an entire Republication of Ray's Collection of English Proverbs, with his Additions from Foreign Languages, and a complete Alphabetical Index; in which are introduced large Additions as well of Proverbs as of Sayings, Sentences, Maxims and Phrases. Collected by Henry G. Bohn. Bohn.

A book like the present was much wanted, as a glance at its title (which, to begin with a proverbial saying, is as long as the title of a Spanish Don) is sufficient to show. There are many collections of proverbs in existence; but, up to the present time, that made by Ray, the celebrated naturalist, and first published in 1672, remained the standard English one, and unfortunately was unprovided with an index. The great advantage of this 'Handbook' by Mr. Bohn is, that it has an Index. You can now catch your proverb, which is the first preliminary. But we have yet no book to do for English proverbs what Erasmus has done for the 'Adagia' of antiquity,—explain, illuminate and expound them. Meanwhile, Mr. Bohn's book is certainly in the main what it professes to be,—and if the same could be said of all books, what a literature should we have! We differ from him as to the propriety of inserting all these "sayings, sentences, maxims, phrases," &c., and think their place might be better occupied by a larger infusion of foreign proverbs and a more searching collection of English ones. In a handbook of "proverbs" we should have *proverbs* only. "Set a thief to catch a thief," is an unmistakable proverb,—but, "We should never remember the benefits we have conferred nor forget the favours received," has no more business in a 'Handbook of Proverbs' than it would have in a 'Handbook of Epigrams.' If such maxims are to be inserted, on what ground will any short saying be kept out?

The question, "What is a Proverb?" however, is, simple as it looks, one that has never yet been satisfactorily answered, from the days of the folio of Erasmus to the duodecimo of Mr. Trench. It is like the "What is a pound?" of the financier,—or the "What is a gentleman?" of the herald. Everybody knows—or rather everybody feels—when he hears a genuine proverb,—yet no definition has been given which includes all it ought to include, and excludes everything else. It is one charm of the Proverb that it belongs to all classes of men. It has occupied the attention of the greatest writers;—it lives on the lips of the poorest and humblest of mankind. There is undoubtedly a peculiar interest excited when we see an Erasmus labouring on a saying which perhaps found its way into literature originally from the lips of a fisherman of the Archipelago or of a Campanian boor.

Let us speak first of Erasmus's own definition. There was a time when he was as popular a writer in Europe as Dumas,—but that day has passed, never to return; and to quote him is like quoting an ancient. His 'Adagia' was one of his earliest works, and underwent frequent addition and improvement at his hands. After commenting, in his section, *Quid sit paremia*, on the difficulty of making an accurate defini-

tion, he finally determines on one—which we will take the liberty to translate,—and pronounces a *paræmia* (otherwise *adagium* or *proverbium*) to be “a celebrated saying, remarkable for a certain shrewd novelty.”

Here we observe a distinct perception of the qualities which we all recognize in hundreds of proverbs. Presently, he ingeniously remarks that the novelty or freshness of expression often constitutes the saying a proverb; for that if you said, “Drunken men speak truth,” you would not be uttering one, while *In vino veritas* is an indubitable one. But still his definition is not invulnerable. Mr. Trench, in his pleasant little book, observes that Erasmus defines all proverbs in terms only true of good ones; and that “in rigour the whole second clause of the definition should be dismissed, and celebrated saying (*celebre dictum*) alone remain.” Still, “celebrated saying” would obviously be very imperfect,—for the question is, how does a proverb differ from other celebrated sayings? “*Et tu, Brute*,” for example, is a celebrated saying,—but we should certainly not think of calling it a proverb.

Erasmus goes on to show that we must carefully distinguish a proverb from a mere sentence, apologue, apophthegm, or joke; and—whatever we may say of his definition—he undoubtedly has admirably illustrated the subject throughout his book,—which, too, for the mere reading it shows, is a wonder.

We now come to Camden, who collected proverbs, and whose definition has found favour in the eyes of most of our encyclopedists. He pronounces a proverb “a concise, witty, and wise speech, grounded upon experience, and for the most part containing some useful instruction.” This is excellent, but it is not final. A proverb is not necessarily witty, though many proverbs are so,—and a saying might have all these qualities without being a proverb.

Fuller’s definition is characteristic, and equally good in its way. “A proverb,” he says, “is much matter decocted into a few words.” And he adds, that “six essentials are required to the completing of a perfect proverb, viz., that it be short, plain, common, figurative, ancient, true.” We demur to the necessity for its being “ancient,” for new proverbs arise frequently (let the reader watch, and instantly seize them), and many of the best start from sudden events. And is it absolutely needful that a proverb be “figurative”?

Mr. Trench justly observes, that the most essential quality of all is “popularity”; and undoubtedly the best definition would be one that seized that characteristic as the basis, and exactly determined what else was needful. The definer must take his stand upon that,—and then be wary as to what he adds. The saying, that a proverb is “the wit of one and wisdom of many”—which now circulates as Lord John Russell’s—is a clever illustration, but not the definition we require.

We think that the attentive reader will agree with us, that there are but two indispensable elements in a proverb:—currency, or popularity, without which it is not a proverb at all; and, secondly, a distinct profession of something to be practically taught by the saying, which is the only reason why the speaker uses it. The most vulgar proverb professes to have a bit of wisdom in it. The subtlest proverb—however brilliant in mere expression—lives by its sense, not its point, its fancy, or its rhyme. If a man tries a “good thing,” and misses the humorous effect, he has failed; but humour, expression, everything but the mother-wit, are accidents, not essentials of the proverb. In its brevity it resembles the epigram: some sayings accordingly are both; but point, which is essential in

the epigram, is only an accessory—not necessary—to the proverb. If a man uses a proverb, he expects to produce his effect by bringing a bit of “public opinion” to bear on the conversation. Its value is, that you know it already—the very thing which would be fatal to a joke. It is not of the least consequence who said it first. Nobody inquires who invented this or that proverb; whereas mankind insist on attributing *bons-mots* to individuals, and many accordingly are fathered on the wits of each succeeding generation. How is this? Because the mass of people feel that they are not witty, but everybody hopes that he has natural good sense—native wisdom, and feels that he has a property in a proverb along with the general public. A proverb, then, is professedly wise and professedly common. If it misses either of these characteristics it does not belong to the class at all; and all that can be added to these by expression, &c. belongs to the department of ornament,—may make the saying a more brilliant proverb, but not more of a proverb. The definitions we have dealt with fail to dwell sufficiently on the currency, or the practical purport; and by dwelling, on the other hand, on the “conciseness,” “novelty,” and the like—leave the door open for the admission of mere apophthegms, and epigrams, and maxims. Maxims, indeed, may be often mistaken for proverbs; but in strictness they are moral sayings, which have not that practical application to common life which constitutes the vital part of a proverb, and first gives it currency. “A popular saying with a practical object” would include, we think, the mass of proverbs; and though some of the more refined ones appear to demand higher praise,—yet, *quoad* proverbs, they owe their *stamina* to the characteristics therein attributed to them.

In truth, the proper sphere of the Proverb is practical every-day life. It is common because it is useful, and its utility was early so deeply felt, that it spontaneously shaped itself into form and took wing. The best parallel to it is found in the Song. The national song cannot be traced to an author. It has lived by its own attraction,—not, like the maxim, because it has constantly been repeated by the teacher,—but, like the proverb, because the popular heart has felt its charm. The two, indeed, are the complements of each other,—one representing the popular understanding, the other the popular heart; one the mother-wit of a nation, the other the sentiment of the nation. Proverb and Song are brother and sister. A great attraction in both is the artless spontaneity from which they originally sprang. Can one fancy a man sitting down, pen in hand—“Come, I will write a proverb!” Not at all. In some happy hour public experience finds a voice in a genially organized speaker; everybody says—“that’s my saying, only I somehow never expressed it,”—and lo! a new proverb is born into the world!

Herein lies the human genial force which draws to proverbs great and warm minds and hearts, and gives them a place in literature. Socrates used them; Plato used them; Cicero used them. Herein was their attraction for such men as Cervantes and Walter Scott. Both have largely employed the proverbs of their countrymen, feeling that in so doing they were communing at once with the whole minds of the country. Swift was in the habit of extemporizing them, and attributing them to his “grandmother.” Franklin has made the happiest use of them,—and may be said, indeed, to have been born with a proverbial mind. It is amusing to see how they continually get the better of Chesterfield, the man of artificial graces, who, though he prefaces them with “as the vulgar say,” or “to use a low saying,” yet perpetually *does* use

them, and so pays them the highest compliment in his power.

This ‘Handbook’ will give English readers the power of following out these and similar views, in their application especially to the proverbs of England, with a larger store of examples, in a more convenient form, than has hitherto been within their reach.

Life of William Etty, R.A. By Alexander Gilchrist, of the Middle Temple, Barrister-at-Law. 2 vols. Bogue.

THE following—which we cite by way of text—is Mr. Gilchrist’s second paragraph:—

“The house of William Etty’s birth, in 1843 threatened by the projected course of one of those sweeping improvements, which during the last thirty years have desolated the once venerable city (York), stands to this hour: the survivor of more picturesque neighbours. It is situated in a street,—Feasgate, No. 20, Feasgate,—which, with the adjoining straight ‘gates,’ or ‘ways,’ Jubbergate, Spurriergate, Daygate, in his boyhood retained an architectural and domestic guise. The ground, now cumbered by unlovely blocks of sordid brick, was enriched by grey, home-like aspects, erections clothed with character and sentiment. Where, in the present or past year, unsightly gaps testify to recent demolitions ‘by Act of Parliament,’—and to the failing funds of the iconoclasts,—sixty years since a pleasant company of quaintly-gabled forms laid their peaked heads thoughtfully (as it were) together. From early days, the embryo painter might feed his quickening eyes with many a carved conceit and graceful outline, or the shifting play of light and shadow on those time-worn fronts; there, smiling brightly in the upper sunlight, here, dusky in the lower gloom.”

The above extract is introduced at the outset to spare our readers any disquisition on the style in which this new biography is written. They may be assured, however, that Mr. Gilchrist does not improve as the work proceeds. Solemnity seems to be more highly prized by him than simplicity, and the tricks of certain humourists to have served him as model, rather than such fluent, well-balanced periods as make a book readable and possible to be read aloud. We hardly imagine that the most patient of hearers could sit through a chapter of the history. The mixture of present and past tenses,—the perpetual interweaving of small quotations,—the alternation of colloquial familiarities with sesquipedalian epithets,—compose a maze, through which patient critics must be content to find their way with much effort. Nor can they suffer, as we have done, from such want of taste in execution, without misgivings that they may be suffering also in the nature of the matter selected. Mr. Gilchrist seems to have had a mass of correspondence placed at his disposal; and the monotony of extract made therefrom is curious. Did we look merely at the fragments from Etty’s letters which are so tastelessly worked up into this composition, we should have fancied that we were dealing with a landscape-painter, and not with the historical artist who enriched English galleries with ‘Judith’ and ‘The Sirens,’ and whose figure-pieces gained for him so peculiar a reputation. Though Etty had not the pen of a ready writer, he could paint with words. Though he had not the glib tongue of a diner-out, nor the persuasive power of a poet’s social eloquence,—he had a racy use of epithet; as when he characterized Turner’s late works as “fiery abominations.” We cannot but conceive that some of the varieties, humours, and affections of such a man have either been overlooked by Mr. Gilchrist, or else sacrificed in his determination to place his subject in a picturesque light. Enough concerning the manner of the book.

The parents of William Etty were Methodists.

His father was a miller and gingerbread-baker in some renown; his mother was a clever and superior woman, who managed her husband.

Etty's earnest portrait, painted in the decline of her life and the dawn of his genius, records a face, beautiful, in a kind which triumphs over years,—perhaps gains by them. An eagle-faced, sibyl-like woman: in feature,—the aquiline nose, deep-set eyes, compressed lip,—of Roman decision; the expression, piercing, eager, intense, softened by sadness,—perhaps dimmed by care.

Almost from the day of his birth, in March, 1787, William Etty tried to draw with chalk "on each available plank of shop or mill, or on the blank windows of some empty house." Sometimes the field to be scrawled over was furnished by "the broad sheets of iron and broader shop-floor" of "obbliging Mr. North," "a neighbouring whitesmith." Esther Etty, his mother, is described as having had herself some turn for decoration, the humblest form of design; and she seems to have been early aware of her boy's propensities, since, by way of reward, she promised him the use of "some colours mixed with gum-water." But he was put to school without any definite purpose of developing this talent. At school he was known as "a very still boy," whose chief delights were sketching in his copy-books,—feasting his eye for colour on "the Chinese figures and painted chests of the grocer,"—and haunting York Minster for the sake of its painted glass windows and the sound of its organ. Those who love to trace the connexion of the Arts, and who lean towards a belief that there is no such thing as a solitary gift, however one may be destined to outgrow its kinsfolk,—will find corroboration for so pleasing a fancy in the perpetual references to organ-music, artlessly let drop by Etty in his letters and journals. We might speculate further, and hint that his appetite for gorgeousness may have been quickened by early starvation,—having often observed the same propensity strong among those born and brought up in nonconformity.—Be these things as they may, betwixt the years of eleven and a half and eighteen, Etty had to abide the test and training of stronger contradictions than those of Methodist rule, having been apprenticed to a printer at Hull. Here he is said to have worked away diligently and scrupulously,—in every spare second of time sketching, drawing, painting, and nourishing his tastes by reading.

"A collection of the crude attempts at drawing of this period has been religiously preserved, and bound into a volume, by the son of a journeyman in the same office, named Walker. Some of these sketches (in pencil) were thrown off on stray scraps of paper."

Etty's attempts are described as sketches of every conceivable object. One day the apprentice managed to make up a few colours in oil, and "painted a country church on a piece of tin about six inches square." On another, he turned a bad shilling to account by etching on it "a little bird the printers had seen at a mechanical exhibition, which started out of a box and whistled a few tunes."

A vocation so decided as that illustrated by the above traits—in one, moreover, who had "earned the character of being a well-conducted, industrious lad"—could lead to only one issue. At the close of his apprenticeship, William Etty wrote to an uncle, who was a gold-lace merchant in London, entreating him to assist him in his desire of becoming a painter. After some hesitation, an invitation to London came.

"On his bidding adieu to native York, the provident mother would have packed with his other necessities the printer's apron. He refused to take it; would follow his true calling, and that only: 'if he got but threepence a day at it.'"

It should be here commemorated, that many

a year elapsed before success in the least justified the step so resolutely taken by the Yorkshire boy—and that hence, for a time, he had to rely on family assistance. Fortune, as modern painters understand the word, came later still. But Etty quietly and honourably replaced the advances made him in his early youth, besides taking charge of younger relatives when he became the man of substance. The fact may be dwelt on as a contrast to the story of the painter whose biography has been last laid before the world:—the liberally-assisted, early-patronized, and warmly-admired Haydon. Yet Etty, like Haydon, had his dreams of "huge canvasses," and managed, betwixt his apprenticeship and retirement from Art, to complete the nine great pictures which he had proposed to himself should be the master-achievement of his life!

An autobiographical paper some years ago contributed by Etty to the *Art-Union* relates the painter's early hopes, fears, and struggles in London with nature and sincerity. On these we can dwell but briefly, the details having been widely read and often quoted. Having adverted to Haydon, it is only just to that erratic genius to recall that Etty expresses himself indebted to Haydon's zeal and encouragement, as having mainly supported him during his time of doubt and probation. It may be remembered, too, that for a twelvemonth he was Lawrence's pupil. Ten years, however, went by, and though some had recognized him as having an eye for colour, and though Fuseli had found him out as one of the most promising attendants of the "Life Academy," the Painter was still not owned as a Painter. With some idea of furthering his studies, and apparently strong enough to cope with the trials of hope so long deferred, diligently and uncompromisingly, Etty bethought him of foreign travel, and set out for France and Italy.—A kind brother furnished the supplies and the outfit; among the latter a complete tea apparatus,—the packing and unpacking of which was a matter of solicitude and remark to the thoroughly English traveller. But it mattered not that Etty could study the treasures of the Louvre, could see Italian pictures, and held the means to proceed from Florence to Rome and to Naples if it so pleased him,—he carried with him such love of English ways (symbolized in that teapot) and of English faces, as made it impossible for him to abide on the Continent, even for the sake of Titian, Michael Angelo and Raphael, of Italian costumes and Italian skies. Home he wrote to his brother, pleading his home-sickness honestly and penitentially,—and home he came, after a three months' absence. Six years later he learned to endure France.

"I wish," exclaims Etty in a long subsequent *York Lecture* (1839).—"I wish I could impart even a faint recollection of the impression made on my mind by 'that First Sight of the Louvre,' many years ago.—After entering its portal, and being accosted by the portier, you are struck with the magnificent *Escalier*;—its columns of marble, its lofty-painted Ceiling, peopled with gods and goddesses, and allegorical pictures,—its carved work and cornices of white and gold:—the crowds pouring in and out, without money and without price. You feel almost overpowered, at first. But led on, through an ante-room full of pictures, to the grand expanse of the Great Room, containing the *Marriage in Cana*, by Paul Veronese, and other great works; you cast your eyes to the right, up the almost interminable Vista of its Long Gallery; filled with the spoils of Rome, Florence, Venice, Antwerp, and Holland;—the *chef-d'œuvre* of Art for many Centuries;—peopled with busts of the Master-Spirits who produced them.—Spirits, 'enshrined in a temple worthy of them. This, indeed, was a Triumph of Art. Its impression can never be forgotten. Then, below, were the noble Halls of Grecian sculpture: gods

severe in majesty, and goddesses smiling in Beauty,—in ancient Parian marble, hallowed by Time; the ceilings enriched with paintings, the floors of coloured marbles, the walls lined with *bassi-relievi*. From open doors, into the garden, you caught a glimpse of verdure, freshness and sunshine."

Italy, too, was duly enjoyed by Etty, on his second visit, as may be seen in the vignettes here introduced by Mr. Gilchrist. The journalist's style is anything but immaculate; but the following passages are full of life and truth.

"Those who have crossed the Bridge of St. Angelo, peopled with statues,—when the hot sun is shining, Etty, writing seventeen years later, forgets not to mention,—'will know, as I do, that it was no joke; and will have hailed 'with pleasure the sight of the noble Fountains throwing up in the sunshine their copious volumes of water, glittering like silver; spreading freshness and coolness around.'—The 'three flights of steps to its Portal' ascended,—'lift the massive leathern Curtain,—and you are approaching the sanctuary and Tomb of St. Peter; round which a thousand golden lamps burn, like the Vestal Fires, eternally. * * A glorious Temple.'—And when the music of the mass swells the Dome and mighty aisles; when Italian sunshine lights up its golden glories: you confess its effect unrivalled, and overpowering.' * * 'Let us leave St. Peter's, and go up that *Scala* on the right, so sunny, light, and golden. You reach the open Corridor, painted by Raffaello and his Scholars, in beautiful Arabesque. Above, in the coloured ceilings, are subjects from the Bible by Raffaello. And there are others, of a moral tendency; of which I have only a slight recollection. They are allegorical. Man is represented, in some, naked: tigers, lionesses, and beasts of prey,—his passions and appetites,—are fawning on him; while he, (like Mr. Van Amburgh of our time), keeps them in subjection. And he sits in peace, like Adam in Paradise, under the vine and fig-tree. In others, the sad reverse is portrayed. They no longer are subject to him, but he to them; and they tear him in pieces.—Let us knock at that door. "*Entrate, Signor!*" says the *Custode*: and you are in the temple of the genius of Raffaello. There, are his celebrated works:—the *School of Athens*,—the Philosophers disputing and promulgating their Doctrines;—*Heliodorus*, driven from the Temple;—the *Incendio del Borgo*;—Paul and Peter stopping the Army of Attila, and saving Rome. Over the window behind, is the glorious picture of the Angel delivering Peter from Prison.—See with what awe he is following his celestial guide, who leads him by the hand; stepping over the guards that sleep in their path. In the centre-part, the awakening St. Peter from a deep sleep. On the right, he leads him forth. On the left, the soldiers watching on the outside, under the dim and cloudy light of the half moon, have been disturbed by the passing of the angel into the prison. One has been dazzled by the effulgence flashing on his armour, and is, for a moment, blinded, and puts his arm before his eyes; but, alarmed, is rousing his fellows. Such, the dramatic invention and power of Raffaello."

This time, of course, Venice was not overlooked,—neither was it undervalued, as many a subsequent rivalry in colour of Veronese and Bonifazio and Giorgione testified,—not to speak of such pictures as Mr. Vernon's 'Venetian Window,' where the painter shows that, besides examining the methods of the artists, he had thoroughly steeped himself in the spirit of the place.—Years after this visit, those whose fortune it was in London society to meet a silent stranger, not prepossessing in appearance, not lively in discourse, might be surprised by an immediate change if some speaker by chance mentioned the *Piazza di San Marco*, or *Tintoretto*, or *Bergamasco*, or the portrait of *Violante Palma*, in the Church of *Santa Barbara*, or other of the glories of Venice. There would come a sudden brightness of eye—a quickness of recognition and pertinence of descriptive epithet would waken, which converted a dull companion into an enthusiast,

attractive to see, interesting to hear. By such a moment as this we remember Etty the man.

Had it been possible for us to have here rewritten this biography, or merely to have given an epitome of its leading events—the Painter's leading pictures—in their due chronological order, we should have said, that before this second Italian journey was undertaken Etty had gained recognition as a new painter, by exhibiting his 'Coral Finders' (in 1820) and by painting, on commission, his 'Cleopatra,' for Sir Francis Freeling. While he was in Italy he attracted much attention from discerning persons by the power and richness of his copies. Mr. Gilchrist tells us fantastically that, during that visit, he had to deal with a home love-affair, which distracted him much:—though, so far as can be inferred, his was throughout a case of love without reasonable hope. Through some such experience, it has been said, every artist must pass before he comes to the full use of his genius,—but this question may be safely left to some new poetess, willing to continue 'The Loves of the Poets.'—It is more to our present purpose to recall that, after his return from this second Italian visit, Etty began to be talked about,—admired and considered, rather than liberally commissioned. His 'Pandora,' a 'picture of eight or nine figures, begun and finished in six weeks,' painted when he was thirty-seven, was bought by his former master, Sir Thomas Lawrence. In 1824 he was elected "Associate" of the Royal Academy. "The latter half of the same year and early months of 1825 were engrossed by his first large picture, 'The Combat, or Woman Interceding for the Vanquished': a conception, so long as we saw, having occupied his mind." This picture was purchased by another painter,—Martin. About this time he took up his abode in the house in Buckingham Street, Strand, and was joined there by his mother and by a niece, who remained with him for a quarter of a century later, his house-mate, his *confidante*, and his active assistant. We extract a letter, bearing date in the painter's fortieth year, and written, too, after his first magnificent 'Judith' had been painted—to his surviving parent. How far Mr. Gilchrist may have spoilt it we cannot pretend to decipher, but he tells us that—

"The sometimes crude 'Thou' of the original has here been occasionally translated into the more usual pronoun.—'My ever dearest Mother!—Thy letter came when we were very anxious to hear of thee. And we thank God thou continuest so well. May He continue to strengthen thee is my earnest prayer.—Now, my dear Mother, you say you will do as I would have you. I would have you do as you like best: be assured, that will please us. Don't fret yourself about expense: but if you like your quarters, stay on. If you like to come to me, I and Bessy will receive you with open arms,—and hearts: that is, if your health will permit the journey. God knows it would be a great pleasure to both of us.—Thy Chair is yet there, and thy cat. My house would look like itself, if thou wert smiling in the corner. Could wishing transport you two hundred miles, you would now be by my side. * * * If you would like to live with Tom, it would be something towards helping him; and you would be among friends. But I shall be delighted to see thee, and brew thee a *canny* cup of Tea. I still indulge the hope Mr. Cartwright's prediction will be fulfilled:—that thou would'st come back.—Mr. and Mrs. — have proved themselves the only support in thy troubles. Mr. Cartwright has been once or twice to learn how you were; and Mr. Hilton. I breakfasted with Sir Thomas Lawrence the other morning. When he learnt I had a Mother in York, he said, "If I had known that, I would have called to have seen her: I was in York lately." So you see, some there are, who treat you with the respect you deserve. Bessy has proved herself what I always thought her, my faithful lass; and is about as much

shocked and astonished as myself. * * I wish thou wert safe and snug in yon arm-chair, taking a pinch of snuff."

There is no need for any one to inquire into "the troubles" which provoked such an honest, homely, burst of affection as the above:—but there is need to protest against the blunders of the retoucher, ventured under the false notion of amending that which is excellent in right of its reality. We cannot but think such a letter worth many a dozen of the prayers in a Haydon's Diary: and shall go on with the record of domestic love for a few pages further. In 1829, after her son had been elected Academician,—after the 'Judith,' his second life-sized picture, had been yielded for a very modest price to the Royal Scottish Academy,—Esther Etty died, at York, aged seventy-five. The following, though in point of composition it hardly gets beyond our daily communications from Sebastopol and Balaklava, cannot be resisted. It is from a letter addressed by Etty to his niece in London.—

"God bless Thee, my dearest Betsey, for writing to York. Thou saved me the object of my journey. Without it, my blessed Mother would probably have been underground,—before the Painter's arrival. 'As it is, thank God! I have seen her dear remains; and followed her till I could no farther.' * * 'I arrived at Barton after a cold and comfortless night, and a hot, sunny day. An hour and a half had yet to pass ere I could cross the Humber. I sat down by a post,—that I sketched years ago, with a view of Heesle Church, on a card that Mr. Bodley has:—I sat down on the bank, near some white stones (which I sketched too); and cast a longing look over the waters. In front, was Heesle spire:—in the distance. There, thought I, rest two of our family friends, whose Fireside and table have cheered us many a winter night, (as dear Walter knows): there they lie in their cold and narrow dwelling. Further on to the right, was the high Church-Tower of Hull. "And near there rests,"—as I indulged the hope,—"my dearest Mother." I looked and thought. The muddy water of the Humber swept by, and murmured on the shore. The sun was sinking behind the hills. What was all the world to me?—She whose smile delighted me, loved and loving, for whom I loved to be praised, knew me not, heard me not. And I could not get near her. The hour of crossing arrived. We drew rapidly towards Hull. How my hopes and fears prevailed! We passed the Humber bank, the Mills, the Jetties,—crowded with people waiting to see the boats land. No welcoming friends were waiting for me. I seemed not expected. Alas! thought I, I am wrong. She has gone, and is, ere this, in her last dwelling. Still I hoped: till I got into the house. Then, all my hopes seemed blighted. "Where is Mother?" "Where is Thomas?" I eagerly asked. "They are gone to York: she is to be buried to-day." "Why did they not wait?" "When did they go?" "Saturday."—Then there is indeed no hope. I felt desolate and wretched. It was about dark. I seemed as if fallen amongst a city of the dead. All were gone! Some said she was to be buried at eight on Monday morning, at latest; others, they would bury her that day. I had taken this melancholy journey to meet with disappointment.—I had with difficulty got a place for six this morning to York. What would that avail, if she is to be buried at eight? I knew not what to do; at one time, thought of setting off in a post-chaise, and travelling all night. I consulted with Mr. Lowther and Dr. Bodley:—"altogether thought it best to wait." The following morning, 'I felt refreshed, and somehow in better spirits:—'enjoyed my ride somewhat. The wind blew freshly; and hope seemed to revive in my breast. Pocklington, Barnby Moor, and Wilberfoss seemed to fly by. And my other love, my darling Minster rose majestically and proudly in the horizon: with a flag on the high main tower, in triumphal token of the main beam of the roof having been fixed. Thank God! there is some comfort yet, when my dear Minster proudly towers over our ancient and venerable York. When I got into Foss-Gate, Robert Purdon was on the look-out. "Am I too late?"—"No! you are not too late!"

We must add a line or two from a subsequent page.—

"Last Friday, Thomas, Kate, Mr. —, and myself set off to walk to Wilberfoss: where we had a breakfast of cakes and tea, and country-cream, in a thatched cottage. Thomas and I walked to Hayton; as I wished to get Mother's real age, and Register. Which I did. Afterwards, we went to Hull: where I got my dear Mother's ring; which she desired particularly might be given to me. This, her wedding-ring, hung during the remainder of the Painter's life by his bedside:—attached, in a frame, to the portraits of his Father and Mother."

The above notice has been principally confined to the pursuits, habits, and affections of the man: and leaves him at the moment when the struggle of the artist's life may be said to have ended. Etty's labours as a painter, and the peculiar direction taken by his powers are matters familiar to all who interest themselves in modern Art. That the painter of so many Venuses, Bacchantes, and Nereids, could not escape censure and question from any public, in which pruriency has an eye and prudery a voice, was not to be expected: and that Etty's rapid reproduction of a favourite, and by no means spiritual, class of subjects during his later years, was attended by an accompaniment of censure, is not to be denied. Mr. Gilchrist, however, does stoutly battle for the painter's simplicity of life and purity of heart, and, apparently, with good knowledge of facts and feelings.

MINOR MINSTRELS.

The Angel in the House.—*The Betrothal.* (Parker & Son.)—The gentle reader we apprise that this new 'Angel in the House' Contains a tale not very wise About a person and a spouse. The author, gentle as a lamb, Has managed his rhymes to fit, And, haply, fancies he has writ Another 'In Memoriam.'—How his intended gathered flowers, And took her tea and after-sung, Is told in style somewhat like ours, For delectation of the young.—But, reader, lest you say we quiz The poet's record of his She, Some little pictures you shall see Not in our language but—in *his*.—

While thus I grieved, and kiss'd her glove,
My man brought in her note to say,
Papa had bid her send his love,
And hoped I'd dine with them next day:
They had learn'd and practised Purcell's glee,
To sing it by to-morrow night.

The Postscript was: Her sisters and she
Inclosed some violets, blue and white:

Restless and sick of long exile
From those sweet friends, I rode to see
The Church-repairs; and, after awhile,
Waylaying the Dean, was ask'd to tea.
They introduced the cousin Fred
I'd heard of, Honor's favorite; grave,
Dark, handsome, bluff, but gently bred,
And with an air of the salt wave.

Fear not this saline Cousin Fred, He gives no tragic mischief birth.—There are no tears for you to shed Unless they may be tears of mirth.—From ball to bed, from field to farm, The tale flows nicely purling on.—With much conceit, there is no harm, In the love-legend here begun.—The rest will come another day If public sympathy allows;—And this is all we have to say, About 'The Angel in the House.'

Sonnets on Anglo-Saxon History. By Appn Hawkshaw. (Chapman.)—This book has at least two merits,—it has no Preface and it has a purpose. We hear no venial nonsense about the entreaties of friends, and no foolish, vapouring defiance of critics and criticism. The work has an artistic shape; and is, in reality, not a bundle of sonnets, but one long poem, rather loosely connected, on the chief events of Anglo-Saxon history. As sonnets they do not rank very high, for, though metrical and not wanting in vigour, they require the full diapason that should consummate the fourteen lines,—and

instead of one thought fully worked out they often contain two or three thoughts crowded and unelaborated. We can scarcely class Miss Hawshaw as an addition to our female writers, for though tender, polished, pious, and sincere, she aims more at the manly excellencies of Wordsworth than the plaintive cadence of Mrs. Hemans or the Byronism of L. E. L. A careful equality (rather unprogressive and past growing) is the peculiar feature of her writing. The following sonnet is sufficient to show her style.—

Alfred the Great.—Romney Marsh, Kent.

The fisher's boat rocks idly on the sea,
The sheep are resting on the grassy hill,
Where village children wander at their will,
Blythe as the singing birds, almost as free;
And are these all the thoughtful man can see
Where once intrepid Alfred and his band
Drove the fierce Northman from the Kentish strand?
Fair is the scene, yet other things there be
Than meet the eye; and with this seeming good
How much of evil mingles, who may say?
Rightly we shudder at those days of blood;
But ignorance and crime still bar the way,
And saviour hugs his bags of golden dust,
And long repose brings idleness and false trust.

Miss Hawshaw's subjects are well selected, and chosen, with poetical taste, rather for their suggestiveness than for the pictures they present.

The Romance of the City; or, Legends of London. By Emma Whitehead. (Published for the Authoress.)—Miss Whitehead is the daughter of a London merchant, and the poems are founded on old legends of her native city. The thought is original, but has the defect of shutting out the writer from external nature, and immuring her muse in a ghastly prison of brick and mortar. Her subjects are the stories of Whittington, Jane Shore, the Princes in the Tower, the return of Cœur de Lion, and a legend of Cripplegate. In 'The Maid of Palestine' she tells in facile and pleasing verse the tale of àBeckett's mother, the Syrian maiden, who followed her crusading lover back into his own land. Knowing but one English word that love had taught her, she repeated "Gilbert! Gilbert!" through the streets till she found by chance the lover whom she sought. The Moorish blood is traced in the hot anger and unforgiving pride of the murdered prelate. Miss Whitehead has rather marred her story by making her Maid of Palestine talk English fluently; and when she discovers her lover, shriek, "flush," wildly gaze, and with a melodramatic outburst faint, exclaiming—"Gilbert? ah! yes, thou art!" The story of 'Milton' is out of place in the collection, as it is related to have taken place in Italy, where a lady crowned him with laurel as he lay asleep under a tree. The opening of this short poem is, perhaps, one of the happiest extracts we can give of a writer who is too diffuse for easy selection:—

Deep in a bowery and sweet-scented grove,
Where the green banks with varied buds were wrought,
Like a wild garland sportively enwove,
Of every ray from out the iris caught,
Cast into gems with many colours fraught;
There was deserted a little opening glade,
That shone, like beauty, when 'tis seen unsought;
And this fair vale, amid the leafy shade,
Was by the glancing day-beams to the view betray'd.
Around there rose, thick-cluster'd, many trees,
Whose pliant branches thrill'd with verdant shoot;
The wilderness of the Hesperides,
Ere yet harvest of its fam'd golden fruit,
Could not have boasted plants of richer root.
The balmy wind that stir'd amid the boughs
Made music like the plaintive lover's lute,
When it is strung with sighs, that e'er arouse
Soul-breathing peace, divine, and sweeter than his vows.

—More severity of metre, more condensation, and more attention to dramatic point are needed by Miss Whitehead.

Minor Poems. By James Sykes. (Scarborough, Beeforth.)—These poems show some progress in metrical writing; but not much in metrical thinking. They are mere prose forced into harmony,—the writer having more ear

than imagination. Why should the poplar be "maniac"? The writer seems involved, or pretends to be, in the metaphysical miseries of the Tennyson school—miseries of the head, as Byron's were of the heart:—both, perhaps, very often proceeding from that source of all evil—a bad digestion. The following lines on despondency have a gauzy, dreamy effect that raises the idea above itself.—

Sometimes, when nights are foul and dark,
And silent meteors cleave the gloom,
A ripple sounds near my bark,
And ghostly voices go and come.

And shadowy sails flit by, and show
The barks that gaily rode with me,
When hope and youth sat by the prow,
And looked across this desert sea.

Oh for the sunshine and the breeze!
O'er glancing waves we swept along!
No thought of pause or slothful ease,
With now a silence, now a song!

A wanderer from my native land,
I drift across this trackless sea.
Yet, O my God, my heart and hands
In storm and sunshine stretch to thee.

The Tour: a Poem in Two Cantos. By W. F. P. (Hodges & Smith, Dublin.)—How long will authors shelter the eager vanity with which they rush into print under the conventional pretence, of "the persuasion of friends"? If such friends exist, the prophesied times must have already come upon us, when, as it was declared, "a man's foes should be they of his own household." Let us sweep such things into that common dust-hole where "gentle reader," "gentle muse," "Phœbus' fire," "sombre grove," and all such old stage-lumber rot for ever. Conventional language is the nightmare that bestrides invention,—the Old Man of the Sea, that chokes originality,—the Old Man of the Mountain, whose emissaries destroy all daring thinkers.

History of the French Revolution—[Histoire de la Révolution Française]. By Louis Blanc. Vol. VI. Paris, Langlois.

As M. Louis Blanc approaches the climax of the Revolution, his narrative gains in rapidity, and becomes more brilliant as it becomes more difficult. It is still ample and precise; but the characters march as in a procession, and the events are arranged as in a drama. The action has been carefully studied; the portraits are faithful; the accessories are complete; and though the political view is peculiar, the integrity of the writer is no less remarkable than the art with which the multiplicity of incidents, interlaced by complex relations, are arrayed in simple and continuous order. This new volume contains, like those which preceded it, a number of elaborate pictures,—each a specimen of historical condensation. Not, however, that the style is brief,—for M. Louis Blanc uses a copious rhetorical diction,—but he groups events as well as characters, and centralizes the interest of an epoch in the account of some memorable hours. The fifth volume began and ended with a massacre; the sixth opens upon peaceful days and closes with preparations for a European war. In the interval the vicissitudes of French affairs were marvellous; and M. Louis Blanc had an opportunity, which he has not neglected, of describing France under two aspects, both singular, both rare, and one essentially opposite to the other.

After the massacre on the Champ de Mars—that gigantic crime of the dynasty on which so few historians insist—Paris and the provinces fell into a trance. The people were motionless; there was no circulation in the streets, no excitement at the theatres; many of the journalists ceased to write, others issued from secret haunts their melancholy diatribes; the clubs were no longer filled with eloquence or with

the applause it won; the *tricolor* disappeared, and the white flag replaced it; the population had been stilled and astonished by the *fusillade* upon an unarmed crowd; and little was audible except the triumphant but premature exultations of those who instigated the outrage, who played Canute to the waves, and fancied that an ensign of martial law displayed at a window of the Hôtel de Ville would arrest for ever, as it had checked for a time, the irresistible course of the Revolution.

The other half of the parallel represents France when it had been announced from the National Assembly that "the country was in danger." The French army had retreated without a battle; an enemy was in full march upon the frontier; great military squadrons had been treacherously disbanded; and Marie-Antoinette, in Paris, waited with anxiety and joy to hear the uproar of an invasion in the capital. We see her in M. Louis Blanc's history pointing to the moon and recounting to Madame Campan how, before another month had passed, the monarchy would be rescued,—how the princes would arrive with their troops,—how the Prussian king would conquer,—and how this foreign inroad would restore France to peace and glory, the reigning family to its original power, and the Constitution—to the limbo of abstract ideas. While she spoke, France was busy in other ways: there was a martial insurrection to meet the enemy; the roads were covered with recruits; villages were deserted; peasants gave their last coin; women told their only sons to go; and the names of six hundred thousand French citizens were shortly inscribed on the military roll. This spirit found a voice in the Marseillaise Song; and while the spontaneous levy went on, the Assembly in Paris swore—each man with his face pale and his arm lifted—that nothing should be thought of or cared for until the nation was saved and free. A moment afterwards, the King appeared, and in cordial words declared that his dearest wish was thus fulfilled, and then returned to the Palace to wait for the completion of a garment proof against bullets and daggers! Here was matter for many a brilliant page,—and M. Louis Blanc has taken advantage of it. The scenes we have enumerated he describes, with all their extraordinary details, in passages of choice and admirable composition. But between the two events—the massacre in the Champ de Mars and the great chorus of battle hymns in France—there was a series of episodes to be developed, which it required much skill to introduce, with an explanation of their real importance and their bearing on the historical results that ensued.

The schism in the Jacobin party,—the rise of the Feuillants,—the growth and decay of the Gironde,—the close of the Constituent and the election of the National Assembly,—public reconciliations between the King and the people,—and private negotiations between the Court and its adherents beyond the frontier,—Austrian menaces to France and retorted threats of France to Austria,—conspiracies and leagues in Europe,—dissensions and errors in Paris;—all these varied elements are brought into the narrative before it pauses. Some new characters, also, are introduced, and the positions of others are materially changed. Robespierre comes more distinctly forward as the leader and teacher of the popular party; Marat rises like a phantom behind him; Camille, for awhile, is borne in triumph through the streets; Isnard makes his startling *début* in the Assembly; the Duke of Orleans offers to exchange his dynastic claims for the rights of a citizen; Madame Roland enters the council-rooms of elegant politics; and Marie-Antoinette is portrayed

more unmistakably than in previous portions of the narrative. The Emperor Leopold, of Austria, is removed from the stage, whether by poison or by disease will never probably be decided; and Gustavus Adolphus comes on for the last time, with Ankerstroem making his way towards him, pistol in hand, through the crowd. Another personage appears, who has not before entered history. This is on the 20th of June, 1792—the “day of dupes,” when the Parisians filled the Tuileries—when the King puts on a red cap and drinks to the nation's health. Dumouriez, wrapped in a cloak, with a hat slouched over his eyes, is in the gardens, while Louis the Sixteenth, with a multitude about him, seeks every method of conciliation. Near Dumouriez is a young officer, who, with an expression of solemnity on his pale, thin face, looks on, as a crowd pushes into the Tuileries. Suddenly, through an open window, he observes the King crowned with a red cap—the Phrygian symbol—and exclaims, “Fools! they should bring cannon, and sweep down the first five hundred, and the others would speedily fly!” This is Napoleon Buonaparte; and in such a manner does M. Louis Blanc introduce the future conqueror, consul, emperor,—on the authority of Bourrienne.

The different attitudes in which the King is discovered form a series of fantastic contrasts. Accepting the Constitution with a voluntary air,—shedding tears as he heard it applauded by the people—swearing to it with shame—weeping over it in his wife's arms—congratulating the National Assembly on the happy union and auspicious harmony of estates in the French realm—sobbing with joy in the theatre—pledging the populace in wine—telling Petion he was a liar,—this miserable prince played out his harlequinade of weakness and insincerity, while Marie-Antoinette, more positive and politic, contended, though vainly, with the forces of the Revolution. Louis the Sixteenth, says M. Louis Blanc, deceived his enemies, his friends, and himself:—“he could not even tell a lie in good faith”!

M. Louis Blanc's conception of Robespierre's character is the most philosophical that has yet been suggested. It is as unlike the conventional portrait, as the historical conspirator is unlike the November effigy of Guy Fawkes. There is no attempt to soften or conceal the harsh features; but there is an effort, necessary and commendable, to relieve Robespierre from the companionship of ogres and cannibals, and to paint him as a political leader, a man of ideas and of systems, instead of a demon who had made a sortie, with a few fit adherents, from the worst haunt in Dante's *Inferno*.

In another respect M. Louis Blanc takes his picture from a new point of view. He denies the moderation of the Gironde. The Girondists, he affirms, inaugurated the system of Terror. On the motion of Isnard persons “suspect” were ordered, under penalties of attainder and death, to return within reach of the law. At the hands of the Girondists the King suffered his worst humiliations; their orations were the most unmeasured in language, and the fiercest in sentiment,—they hurried on, and when they fell, their rivals swept by, partly borne forward by the impetus created by the faction of the Gironde.

The Chinese Empire; forming a Sequel to the Work entitled ‘Recollections of a Journey through Tartary and Thibet.’ By M. Huc. 2 vols. Longman & Co.

In the account of Lord Macartney's Embassy to China it is related that our countrymen entered Pekin like beggars, lived in it like prisoners,

and were driven out of it like thieves. Consequently, they wrote many harsh things concerning the Empire and the people. M. Huc travelled under different circumstances. The “Son of Heaven” protected him; a military escort, armed with lances and adorned with dragons, trotted in the rear of his palanquin; and mandarins, with copper or crystal buttons, assented to his desires. In return for all this courtesy, he is anxious to speak with civility of the Chinese and their manners; and while he warns us not to be enticed by Voltaire's theatrical tableau of authors and patriarchs crowded in sweet social harmony on the plains of Eastern Asia, he refuses to corroborate the testimony of Montesquieu, who describes a degraded people, cowering under a pitiless rule. M. Abel Rémusat had already corrected some of the popular notions respecting China, and M. Huc brings evidence in support of the opinions held by that learned Orientalist. He has had opportunities for studying the subject. Fourteen years' residence in the Empire, and two journeys across its whole extent,—sometimes in disguise as a fugitive, and sometimes in processional pomp as an apostolic envoy,—enabled him accurately to survey the Chinese territory, and the condition of its inhabitants. It must be remembered, indeed, that he was a missionary of the Roman Church, and that he had peculiar objects in view; but allowing for some prejudice, we may add, that his volumes teem with valuable information, and that they contain one of the best pictures of China we have met with since the days of the Dominican pilgrims.

The Chinese, in some respects, resemble the Russians. They like to deceive a traveller. M. Huc was privileged, and, therefore, this hypocritical system was the more fully developed. The mandarins, as well as the common people, were jealous of a stranger's presence in their towns, but sought to throw dust in his eyes by punishing with ferocity any poor delinquent whose insult happened to reach the missionary's ears. He, on the other hand, though a chartered wanderer, had to maintain a conflict with the authorities, who were astounded by his familiar assumption of native dignities. At the first Chinese city on the Thibetan frontier he insisted, in spite of opposition, on continuing his journey in a palanquin. This was bad enough; but the Tribunal of Rites, whose function it is to prevent rebellious displays of grandeur, was fairly horrified when he began to make ready for his “progress.” The wolfskin cap, the checked hose, and the long fur tunic of Thibet were cast aside, and the missionary apostolic arrayed himself in sky-blue robes, and black satin boots with dazzling white soles. So far the mandarins saw, and wondered, but were silent. Next, however, he girdled his loins with a red sash, and put a yellow cap on his head. Then arose a tumult. This, said the mandarins, could by no means be allowed. Red sashes and yellow caps were only worn by the Imperial family, and M. Huc must take them off. M. Huc refused, and went further. Under his yellow cap he had a wig, with a tail reaching almost to his knees. His eyebrows were shaved, a yellow wash sallowed his face, and with his European nose buried in enormous moustaches, he could scarcely be distinguished from a Chinese proper.

When he sketches his own appearance so freely, we may expect the missionary apostolic to exercise little reserve in his delineations of others. Accordingly, the awful personages of the Flowery Realm are treated by him with a levity the reverse of respectful. One great mandarin he describes as “short, broad and round, with a face like a ball of fat.” Another has “withered hands, exactly like those of a

monkey.” An Inspector of Crimes is “a wrinkled old man, with a face like a polecat.”

Descending from the Thibetan plateau, between mountains bright with flowers, he passed over an enchanting country, fruitful, full of inhabitants, and wearing the beautiful dress of an Eastern June. An odour of musk seemed to impregnate the soil and people; and, says M. Huc,—

“Travellers in remote countries have often remarked, that most nations have an odour which is peculiar to them. It is easy to distinguish the Negro, the Malay, the Tatar, the Thibetan, the Hindoo, the Arab, and the Chinese. The country itself even, the soil on which they dwell, diffuses an analogous exhalation, which is especially observable in the morning, in passing either through town or country; but a new comer is much more sensible of it than an old resident, as the sense of smelling becomes gradually so accustomed to it as no longer to perceive it. The Chinese say they perceive also a peculiar odour in a European, but one less powerful than that of the other nations with whom they come in contact. It is remarkable, however, that in traversing the various provinces of China, we were never recognized by any one except by the dogs, which barked continually at us, and appeared to know that we were foreigners. We had indeed completely the appearance of true Chinese, and only an extremely delicate scent could discover that we did not really belong to the ‘central nation.’”

In a country where dinner begins with dessert and ends with soup, we may anticipate some customs irreconcilable with our ideas of civilization. At the great city of Tching-tou-fou M. Huc was brought to trial by order of the Emperor, that his character and objects might be ascertained before he continued his journey. The missionary, or “Devil of the Western Sea,” enjoyed a glimpse of the preparations ere they were complete:—

“The satellites ran backwards and forwards, in their long red robes, and hideous peaked hats of black felt or iron wire, surmounted by long pheasant's feathers. They were armed with long rusty swords, and carried chains, pincers, and various instruments of torture, of strong and terrible forms.”

His introduction to the tribunal then took place.—

“A great door was suddenly opened, and we beheld at a glance, the numerous personages of this Chinese performance. Twelve stone steps led up to the vast enclosure where the judges were placed; on each side of this staircase was a line of executioners in red dresses; and when the accused passed tranquilly through their ranks, they cried out with a loud voice, ‘Tremble! tremble!’ and rattled their instruments of torture. We were stopped at about the middle of the hall, and then eight officers of the court proclaimed in a chanting voice the customary formula:—‘Accused! on your knees! on your knees!’”

It was altogether a burlesque, intended to astonish the weak mind of the “Devil of the Western Sea,” who, however, refused to kneel, and coolly daguerretyped his judge while the monstrous farce proceeded:—

“He was a man of about fifty years of age, with thick lips of a violet colour, flabby cheeks, a dirty white complexion, a square nose, long, flat shining ears, and a forehead deeply wrinkled. His eyes were probably small and red; but they were so hidden behind large spectacles, which were tied in their place with a black string, that this could not positively be ascertained. His costume was superb; on his breast glittered the large Imperial dragon, embroidered in gold and silver.”

All this “tintamarre and jingle-jangle” ended in leaving the traveller free to increase the pageant of his attendant cavalcade. From that time he received the adulations of mandarins and the homage of the people, though a quick ear enabled him to detect sundry curses and threats, in which the Chinese indulged.

That the Chinaman is reclaimable may be inferred from the knowledge of the quiet gen-

telemen—with blue tunics and black tails—who give dinners at Singapore; but M. Huc's testimony, on the whole, supports our belief in the barbarism of China, in the slumber of its intellect, in the atrocity of its laws and in the degradation of its manners. They who love a paternal system in the abstract must go elsewhere in search of their ideal. If our readers are not tired of the phrase, they shall look at Chinese civilization from the "Woman's Mission" point of view. A lady authoress of the Flowery Land informs us that—

"When a son is born he sleeps upon a bed; he is clothed with robes, and plays with pearls; every one obeys his princely cries. But when a girl is born, she sleeps upon the ground, is merely wrapped up in a cloth, plays with a tile, and is incapable of acting either virtuously or viciously. She has nothing to think of but preparing food, making wine, and not vexing her parents."

When a proposal of marriage is made, the father of the young girl is applied to, and the following style of answer is considered polished.—

"I have received with respect the marks of your goodness. The choice that you deign to make of my daughter to become the wife of your son, shows me that you esteem my *poor and cold family* more than it deserves. My daughter is coarse and stupid, and I have not had the talent to bring her up well; yet I shall nevertheless glory in obeying you on this occasion."

Their treatment of women is in most respects conformable to this standard; and were not individuals more virtuous than the laws, a family bound together by happy and cordial relations would not often be found in China. M. Huc has probably coloured his report a little in order to heighten his contrast of the social harmonies produced among such proselytes as are made by his brethren—but we see no reason to doubt the general accuracy of his view. As to the justice "administered by learned and virtuous men," which Voltaire extolled, we have already seen a little of its forms. We have now some horrible glimpses of its reality. Among others, M. Huc saw a robber, not condemned, but on his trial.—

"He was suspended in the middle of the hall, like one of those lanterns, of whimsical form and colossal dimensions, often seen in the great pagodas. Ropes attached to a great beam in the roof held him tied by the wrists and feet, so as to throw the body into the form of a bow. Beneath him stood five or six executioners, armed with rattan rods and leather lashes, in ferocious attitudes, their clothes and faces spotted with blood—the blood of the unfortunate creature, who was uttering stifled groans, while his flesh was torn almost in tatters."

Shortly afterwards,—

"The executioners took their places, and soon the body of the criminal was swinging and turning about under a shower of blows, while he uttered terrible shrieks, and his blood spirted out on all sides, and ran down the rattans, reddening the naked arms of the executioners."

Travellers who have proceeded no further than Canton have had better things to say:—but we do not forget that M. Huc is inclined to temper the severity of his judgment on the Chinese. He assails many of the common ideas of their history, denying that they have ever been fixed to any rigid system of government or manners, or that the empire is inhabited by a homogeneous race. They have had more dynastic revolutions, they are more divided in their nationality, and they have undergone more change than any people in Christendom. As to their numbers, however, he confirms the general opinion. Arnot rated the population at 150,000,000, and Macartney at 333,000,000; but M. Huc, adopting a Manchu census, computes it at more than 360,000,000. His reasoning on this point is inconclusive, for he admits that, travelling by the roads, in the central provinces the villages are few, and the waste lands like the deserts of

Tartary; while only along the rivers and canals do populous cities follow each other in continual succession. China has an area eight times as large as that of France, and is yet so thickly inhabited, he tells us, that artificial islands are launched on the lakes, to increase the available surface,—and yet so pious a man as M. Huc is half tempted to wish for a plague to consume the redundant people.

No one, however sceptical on the point of Chinese civilization, doubts the ingenious industry which it fosters. With the exception of falcons trained for hunting, of pigeons for carrying letters, and of the ostriches ridden in South Africa, we know of few instances of which the fowls of the air have been turned to human use, unless for food. But the Chinaman makes a cormorant fish for him.—

"Just as our pleasant journey on the Pinghou was approaching its termination, we encountered a long file of fishing-boats, which were rowing back to their ports. Instead of nets, they carried a great number of cormorants, perched on the edges of the boats. It is a curious spectacle to see these creatures engaged in fishing, diving into the water, and always coming up with a fish in their beak. As the Chinese fear the vigorous appetite of their feathered associates, they fasten round their necks an iron ring, large enough to allow of their breathing, but too small to admit the passage of the fish they seize; to prevent their straying about in the water and wasting the time destined for work, a cord is attached to the ring and to one claw of the cormorant, by which he is pulled up when inclined to stay too long under water. When tired, he is permitted to rest for a few minutes, but if he abuses this indulgence and forgets his business, a few strokes of a bamboo recall him to duty, and the poor diver patiently resumes his laborious occupation. In passing from one fishing ground to another, the cormorants perch side by side on the edge of the boat, and their instinct teaches them to range themselves of their own accord in nearly equal numbers on each side, so as not to disturb the equilibrium of the frail vessel; we saw them thus ranged throughout the little fleet of fishing smacks on Lake Pinghou."

The Missionary is a free critic on the aspects and manners of the Celestials, but he allows them the *quid pro quo*.—

"Europeans who go to China are apt to consider the inhabitants of the Celestial Empire very odd and supremely ridiculous, and the provincial Chinese at Canton and Macao pay back this sentiment with interest. It is very amusing to hear their sarcastic remarks on the appearance of the devils of the West, their utter astonishment at sight of their tight-fitting garments, their wonderful trousers, and prodigious round hats, like chimney pots,—the shirt-collars adapted to cut off the ears, and making a frame around such grotesque faces, with long noses and blue eyes, no beard or moustache, but a handful of curly hair on each cheek. The shape of the dress-coat puzzles them above everything. They try in vain to account for it, calling it a half-garment, because it is impossible to make it meet over the breast, and because there is nothing in front to correspond to the tails behind. They admire the judgment and exquisite taste of putting buttons as big as specks behind the back where they never have anything to button. How much handsomer they think themselves with their narrow, oblique, black eyes, high cheek bones, and little round noses, their shaven crowns and magnificent pig-tails hanging almost to their heels. Add to all these natural graces a conical hat, covered with red fringe, an ample tunic with large sleeves, and black satin boots, and a white sole of immense thickness, and it must be evident to all that a European cannot compare in appearance with a Chinese."

It would be easy to multiply extracts of a similar character.

M. Huc's work—which has been well translated—embraces an account of his journey across China, westward, from the land of the Sifans, high up on the borders of Thibet, almost as far east as Nankin, and thence to Macao.

His description is real and picturesque. It unfolds the life of China; it displays the character of the people, and evinces a thorough knowledge of Asiatic history and manners. The author writes from a peculiar point of view, and never forgets the glory of his Church; but, in most respects, he is a philosophical and an impartial narrator.

A System of Mineralogy, comprising the most Recent Discoveries, &c. By James D. Dana, A.M. 2 vols. Putnam & Co.

THE science of Mineralogy has for a long period been subjected to strange neglect in this country,—seeing that the British Islands contain more minerals than are found in any similar space over the entire earth, and that the industries which depend upon our mineral treasures are amongst the most important of those which have raised us to the first class of the wealth-producing nations.

Our miners know scarcely anything of mineralogy, and our metallurgists are entirely ignorant of it as a science. There is scarcely a school in which it is taught, and it is not without difficulty that mineralogy keeps a place at our universities. Mineralogy, indeed, has been deemed of such small importance at the British Museum, that the collections there were for a long time given over to the charge of a naturalist, whose acquaintance with *mammals* was as great as his knowledge of *minerals* was small. At length the authorities did think fit to secure a fraction of the time of a competent man, who, being indifferently paid, cannot be expected to be very earnest in his work. Of books on Mineralogy we have but few good ones:—the only complete one, however, being disfigured by a system of Crystallography, which, owing to its complexity, no one will be at the labour of understanding—the others being little more than compilations.

The causes leading to this neglect of a very important branch of natural science appear to be, on one hand, the ascendancy of the more attractive, because speculative, science of Geology, and the collateral science of Palæontology; and, on the other hand, the backwardness of the science of Mineralogy, as regards its nomenclature and its systematic arrangement. In Chemistry, since the days of Lavoisier, the name of a substance has indicated its composition; and in Natural History the nomenclature has gradually conformed to the same excellent plan. In Mineralogy—a science in which this method might be most readily introduced—we find, on the contrary, names given from the localities in which the minerals are found—Redruthite, Greenockite, Lanarkite, Lancasterite, &c.;—or from the individuals who discovered or examined the specimen—as Jamesonite, Phillipsite, Brookite, Ehrenbergite, and so forth. This leads to an immense amount of confusion; and so long as it is continued, Mineralogy will probably fail to make any progress as a branch of education.

The two volumes before us are the most complete that we have met with, and in the present state of mineralogy are almost satisfactory. The care which has been taken in determining the crystalline form and the chemical composition of every mineral, renders Mr. Dana's work exceedingly valuable. The localities in which minerals are found are indicated very fully, and the varieties are clearly described.

This is not the place to urge our objections to the system of classification adopted, which is far from a natural system. However, we cannot but press our desire to witness an arrangement in which salts of soda, barytes,

lead and copper should escape the complexity of being placed in the same group.

Mr. Dana says,—"A systematic nomenclature like that for botany and zoology is out of place in this science, except it be based upon the relations among the whole range of inorganic products." This is exactly what we contend for; and we had hoped that our Author was likely to have thrown off the cobwebbed robe of the old mineralogists, and, by boldly introducing a really natural system, have given vitality to his science. We wish Mr. Dana had carried out his own ideas, as conveyed in the following passage—so far as to have excluded all names of persons or places:—"It should be remembered that the use of names of persons eminent in other sciences, or of such as are ignorant of all science, is wholly at variance with good usage and propriety; moreover, an attempted flattery of the politically distinguished is degrading to science, and cannot be too strongly discountenanced."

YEAR-BOOKS.

Calendars, year-books and almanacs continue to pour in. Foremost in bulk, if not in importance,—this latter being a very variable quality, changing with the taste and the pursuit of each particular purchaser,—is Mr. Thom's *Irish Almanac and Official Directory* (Thom & Sons, Dublin), a compilation that embraces such a multitude of details, local and imperial, we scarcely know how the greedy tabulist could wish for more. The volume is a marvel of skill, selection and care in compression.—What Mr. Thom's *Irish Almanac* is for Ireland, Messrs. Oliver & Boyd's *New Edinburgh Almanac* aspires to be for Scotland. Less in bulk and in price, it is scarcely, if at all, inferior to its Dublin rival in the care with which its matter is selected and composed. It very wisely devotes a section to imperial matters, so as to become a general as well as a local year-book.—*The Churchman's Year Book for 1855* (Cox) is a valuable record of proceedings and repository of facts interesting to the ministers and members of the Church of England during the past year, in all parts of the world. It is a very useful book for reference.—Mr. Gardner's *Royal Blue Book and Fashionable Directory* (B. W. Gardner) reappears for the new year in its well-known form, but evidently stouter with age and tending towards a most unwieldy corpulency.—*The Post Magazine, Almanac and Insurance Directory* (Pateman) devotes itself to a special object—insurance,—which it illustrates and almost exhausts. From one of its lists we learn that no less than seventy-one projects of new insurance companies have been registered during the past year—a fact which proves that war has not materially checked the spirit of speculation in this country. Some of the names, too, are suggestive of various changes. One company bears the honoured name of "Alma,"—another is called, we suppose in compliment to Napoleon the Third, the "Emperor,"—a third bears the name of "Nelson." Among others which attract attention is the "Commonwealth," the "Conservative," the "Operative," the "Paternal" and the "People." One has the attractive title of the "Magnet," another the dubious one of "Stork."—*The Art-Union of London Almanac*,—*Ashtie and Dangerfield's Pocket Almanac for 1855*,—*The Gardener's and Naturalist's Almanac*,—*The Scottish Temperance League Register and Abolitionist's Almanac*, are all devoted to the elucidation of the special topics stated or suggested in their title-pages.—*The War Almanac* (Clarke),—and the *Anglo-French Alliance Almanac and Monitor* (Ward) seek to borrow an interest from transitory events. The first contains a mass of matter, tabular and other, on the war; the second is rather miscellaneous in contents and mystical in meaning.—Mr. Parker reproduces his very useful *Educational Register and Family Almanac*, with its account of the Universities, Colleges, Institutions, Foundation and Grammar Schools, together with information and statistics relating to the progress of education generally.—*Parker's Church Calendar and General*

Almanac aspires to be useful in the Church and the University,—and fulfils its aim.—What Mr. Parker does for the Church, Messrs. Jackson & Walford do for Dissent in their *Congregational Year-Book*.—*The London and Provincial Medical Directory* is one of the useful books devoted to special professions.—*The Political Annual and Reformer's Year-Book* (Freeman) is a very excellent shilling's worth, full of useful information and suggestions to make one pause. Every man who assumes the name of Reformer should have the facts contained in this little volume by heart.

OUR LIBRARY TABLE.

The Step-Son: a Domestic Romance of the Present Day. By F. N. Dyer, Esq. 2 vols. (Bentley).—The name of this author is new in fiction. The work evinces considerable care and painstaking, but the result is heavy. The main features of the story are so much overlaid with fine words and elaborate details, that only a confused impression is left upon the reader's mind. The incidents arise from the author's own will and intention, instead of being evolved naturally from the progress of the story. The characters are not human beings, but puppets laboriously moved by machinery, which no care is taken to disguise. The great fault lies, however, in the construction, whilst minute details are elaborated in descriptions and conversations; the main facts and most vital points in the story are slurred over in a few hasty lines, which makes it difficult for the reader to carry on the thread of the plot. The story turns upon the fatal influence of Romish priests upon the peace of families—where they are admitted. An Exeter Hall point of view is taken of their dark, designing, subtle, unscrupulous, and—in one word—diabolical mode of proceeding. Mr. Bernardi is an Italian priest, who has been the friend and spiritual director of Mr. Bodmal all his life, and has always (until this story began) appeared an excellent, loyal and devoted friend. Mr. Bodmal, a Catholic gentleman of large fortune, has, however, married a Protestant lady for his second wife; and Mr. Bernardi fearing her influence will pervert her husband from the Catholic faith, and Mr. Bodmal not being so zealous as might be desired in the Catholic aggressive movement, and his daughter having formed a great friendship with the Protestant aunt of her mother-in-law, consequently liable to be turned aside from the Catholic faith;—for all these reasons Mr. Bernardi begins to work a plot in which the peace and comfort of the whole family are to be ruthlessly sacrificed. Mr. Bodmal is to be made jealous of his innocent wife,—his daughter is to be separated from the young man to whom she is engaged, and forced into a convent,—whilst Ferdinand, the eldest son, is encouraged, by Mr. Bernardi, in every species of vice and debauchery in order that it may become his interest to lend his aid in furtherance of this pleasant plan. An attachment is asseverated by the author between Ferdinand and Giovania, the niece of the priest, who had been received into Mr. Bodmal's house and treated as his daughter; but this is only asserted, and the attachment, if any, is not made palpable to the reader,—consequently it takes no effect. Mr. Bernardi is made to utter a few speeches about the "cause of the Church," and the conversion of the country to Catholicism; but he pursues his schemes with a remorseless perseverance which none but stage villains are endowed with. He goes on like a piece of clockwork after it has been wound up, which, it is scarcely needful to say, the most hardened villains in flesh and blood find impossible. In furtherance of his plans, he contrives to land his friend Mr. Bodmal in a lunatic asylum, and to imprison the daughter in a convent. How matters were finally to be unravelled and set right seems beyond mortal power, when the priest and his precious niece, who has aided him in all his villainy, are carried away in a great flood in the course of their afternoon walk, and even whilst struggling in the waves, the priest fills up the measure of his iniquities by stabbing his niece in order to disengage himself from her clutches! After this, of course everything falls back into its right place,

and everybody is made happy. Readers, whose strong Protestant feelings enjoy tales of priestly atrocities, may find ample gratification in the pages of 'The Step-Son'; but those who prefer human nature and human probability must go elsewhere.

The Manners of To-day—(Les Mœurs d'Aujourd'hui). By Auguste Luchet. (Paris, Coulon-Pineau).—The success of 'Le Cordonnier de Crécy' at the *Théâtre Beaumarchais* has drawn attention to other works by M. Luchet. The published analysis of his drama led us to expect forcible, if not fine, pictures of popular life in Paris. These, however, we do not find in his 'Manners of To-day.' Though some of his subjects, such as 'Le Canot,' 'La Blague,' 'Le Chantage,' are too exclusively Parisian for their titles to find any perfect equivalent in the dictionaries of English jargon or of London slang, there seems to us a want of Parisian sharpness, directness, and impudence in their treatment. M. Luchet tries for sarcasm, epigram, depth,—but he strikes east or west of the nail, not on its head. He may possibly be too serious a thinker to be able to hit off folly as it flies, and yet not be a dull observer. Seeing how rich our tables are in handiworks of this class, time is wasted in training a talent to do that which is ungenial to it. There are evidences of sincerity and purpose in this book—an apparent desire to recommend honest practices and good morals, which warrant the fancy that M. Luchet, if a young writer, may do service to the cause of French literature and manners; but we do not think it will be in the field which the sharpshooters with their 'Physiologies' and other such ephemeral works have somewhat exhausted.

Tit for Tat; or, American Fixings of English Humanity. By a Lady from New Orleans (U.S.). (Clarke, Beeton & Co.).—Charming to the sympathies of all belonging to Billingsgate that was the street-rejoinder 'You're another.' Billingsgate that is, we believe, rises superior to this old argument. Sole and skate settle their quarrels more logically and less pungently than they did. Here is an anonymous "Julia," however, who remains true to the time-honoured institutes of the fish-market, and who, abetted by an anonymous authority signing himself (!) "Stars and Stripes," launches a retaliatory soot-bag against her Grace the Duchess of Sutherland and the other English ladies who are held to have insulted those "Proprietors of the Southern States," who bargain for black men, beat black women, and breed black children, in order to fill their pockets. "You are blacker in England!" screams this anonymous Julia. "Look up your own chimneys!"—"Tit" is the climbing boy to "Tat" the slave.—The execution of this deplorable book is in harmony with its conception. Our readers know that the *Athenæum* has, on principle, protested against the misuse of Fiction as applied to social abuses. Books like 'Tit for Tat' are among the dismal facts on which our protest has been based.

Later Years. By the Author of 'The Old House by the River.' (Low & Co.).—Whatever life and nature might have been possible is choked out of these sketches and reminiscences by a dreary sentimentality—an affectation of melancholy which makes them anything but pleasant reading. They purpose to be records of personal history and adventure in various parts of America; but whether in forest, field, or city, the same misty eloquence and washed-out Byronicism prevails to the destruction of all that is graphic or significant in the sketches of life or scenery. The author is always intent upon producing himself in some interesting mood, and the result is wearisome exceedingly. In addition to this, the book is printed in a small, blinding, indistinct type, which is far from making it enticing to the eye. It is one of those American reprints which the English public could well have afforded to forego.

A Dozen Pair of Wedding Gloves. Illustrated by Phiz. (Blackwood).—This is lively, amusing railway reading, but will scarcely stand close criticism. The dialogues are too stagey and artificial for utterance, except before the footlights—and the stories themselves resemble farces rather than sketches from real life. The fun is

too heavy and preposse when divested of the dress and decoration of the theatre. The illustrations are clever and spirited.

My Brother; or, the Man of Many Friends. By an Old Author. (Low & Co.)—This is a temperance, or rather "teetotal," story, of a better class than usual; it is as interesting and as little special as it is possible to make a story where the predestination of the hero to grief and shame and an untimely end is clearly visible from the commencement. This class of stories is always so dreary, so inexpressibly painful to follow, that they are enough to drive the reader into literary dissipation, as a protest and reaction against all the prophecies of evil they contain:—at least, we must confess that such is their moral effect upon ourselves. If we might counsel the writers of temperance stories, we should advise stirring appeals to the higher instincts of human nature—descriptions of the successful struggles with the temptation to social excess, and the gradual strengthening of healthful habits of self-control. It would be far more effective than the constantly recurring dreary scenes of inevitable falls from one stage of degradation to another. There is in human nature a certain nobleness which revolts against a threat, no matter how that threat may be disguised. No temperance story can paint the abyss of degradation that lies before a drunkard more vividly than the drunkard does for himself in the moments of returning sobriety. What he most requires at such times is to be stimulated to a better course by some cheerful hope that he may succeed if he will make the endeavour; but the tenour of the temperance stories which have fallen in our way, is to preach the despairing dogma of once a drunkard always a drunkard,—which is slight encouragement to those on whose behalf they are written, besides being a prophecy that more than most others would be likely to work its own fulfilment.

Tour Round my Garden, translated from the French of Alphonse Karr by the Rev. G. Wood (Routledge & Co.), is prefaced by an assertion, that the works of their writer "are little known in this country." We should amend the assertion, and add—by those who know little of modern French literature. This 'Tour round my Garden,' for instance, was, a couple of seasons ago, or thereabouts, to be seen on many a table, in its original form, as one of the expensively-illustrated French gift-books. As such, too, it was honourably and prominently noticed in the *Athenæum* [vide No. 1214]. A writer who deals in sweeping assertions always runs the risk of sweeping down his own character as an authority. There can be no reason why so graceful a book as M. Karr's 'Tour' should not be translated; there may be none why it should not be illustrated anew, as it has here been done by Mr. Harvey; but in laying down the want of English knowledge on the subject, Mr. Wood has brought the limits of his own in question. The translation, we will add, seems gracefully and faithfully executed.

The Codex Montfortianus: a Collation of that celebrated MS. with the Greek Text of Wetstein, and with certain MSS. in the University of Oxford. By O. T. Dobbin. (Bagster.)—The first reflection suggested by this work will be, that the choice of Wetstein's text with which to collate the Montfort Codex was arbitrary and ill considered. The authority of a MS., as Dr. Dobbin rightly observes, can only be fairly tested by comparison with other MSS.; since all printed texts of the New Testament are made up of selected readings. Several codices,—the Alexandrian, the Cambridge, and those of Tischendorf,—have been published in fac-simile; and in the absence of these, no better standard could have been fixed upon than the Textus Receptus, which, if not the best version possible, is the best that has yet been made of the Greek Testament. Wetstein's text, though in its general strain it corresponds with the Elzevir of 1624, is suspected of numerous eccentricities; and there are about 6,000 differences between it and the MS. to which Dr. Montfort gave a name. But when Dr. Dobbin states his reasons for preferring to collate the MS. with the text of Wetstein, we allow them to be

sufficient; though, if it be not too much to ask from a critic who has accomplished a task so heavy, and tunnelled through whole mountains of collation, we would invite him to complete his patient labours, and present us with a comparison between the Elzevir and the Dublin copy. He did not originally adopt this course because Dr. Barret, in a quarto volume of singular erudition and integrity, had already examined, annotated, and collated the Epistles of the 'Codex Montfortianus,' and had unfortunately chosen Wetstein as his standard of comparison. To render his criticism a development in full of Dr. Barret's undertaking, Dr. Dobbin also fixed on this faulty version; and we will bear witness to the ample learning and honest industry with which he has carried out his plan. More than 4,000 citations from MSS. are here printed for the first time; and they are arranged with a method so orderly and clear, that the student may perceive, without doubt or trouble, the exact relation which the passages quoted bear to each other. For, it should be mentioned, the MS. Gospels in Lincoln and New Colleges, Oxford, have also been compared closely and minutely with that of Dublin, and some important results are arrived at. For these, and for the other curious matter contained in Dr. Dobbin's introductory discourses, we must refer, however, to the volume itself, which is deserving of warm praise. Should there be students emulous of rivaling his achievement, he tells them that at Oxford there are accumulations of unused MSS., probably larger than those of Paris, Vienna, and Rome. But he warns all competitors that they can gain little either in profit or reputation. This is not very encouraging;—we hope it is not true.

Mr. Sotheby has addressed *A Few Words, by way of Letter, to the Directors of the Crystal Palace Company*. He laments an excess of expenditure,—short-coming of receipts, and some deficiencies of management. His suggestions point chiefly to minor details, and his criticisms to the use of colour on the Assyrian restorations,—to the style and hues of the Egyptian models,—to the tinted marbles of Greece,—to the chilliness of the Pompeian Court,—to the arrangement of the statuary, and to the nude sculpture.—This last topic is also descanted on in *The Crystal Palace: an Essay, Descriptive and Critical*, which is a piece of inflation and astounding silliness.—On the question of opening the Sydenham Building on Sundays, we have *The Crystal Palace: a Dialogue*, in which Lady Fanny Seymour and Miss Caroline Howard settle the point—to their own satisfaction, at least.

—To whose satisfaction, however, does Dr. Khan suppose he has set forth his account of the *Niams-Niams of Central Africa*? Some anatomical elucidations are added, by Dr. Sexton, with a repulsive illustration. Lord Monboddo's doctrine, that all men originally had tails, though some have worn them out, may come into vogue again; but we wait for a real specimen of the Ghilanes, with their caudal appendages. However, the believers in Tom Thumb, after discarding the Aztecs, may bestow their gold watches and caresses on Niams-Niams—not in Dr. Kahn's Museum, but in the Egyptian Hall, if ever they are brought thither alive.—Meanwhile, we have timely discussions which the credulous might consult with advantage. To persons who are easy of such persuasions, we may introduce Mr. Watkin Williams's *Essay upon the Philosophy of Evidence, or an Inquiry into the Progress of Belief*. They may then be ready for Dr. J. Bedford's *New Theories on the Universe*: explaining how *Sun, Moon and Stars are formed*. These new theories were submitted by their author to several natural philosophers, who, however, declined to meddle with them. They display, nevertheless, a process of careful thought.—On social and educational topics, we find on our table Part V. of Mr. Robert Owen's *New Existence of Man upon the Earth*,—*The Bible in the Schoolroom*, a *Letter to a London Schoolmaster*, by Launcelot Layman, which exhibits nothing but flippancy and pretence,—Mr. W. Knighton's *Training in Streets and Schools*, *The Educational Prospects of St. Thomas, Charterhouse*, a seasonable letter to Lord John Russell, by the Rev. W. Rogers,—*The Relative Importance of*

Subjects taught in Elementary Schools: a Lecture, by J. G. Fitch,—*The Catholic University and the Irish Language*, by J. O'Beirne Crowe,—*The Third Annual Report of the Worcester Government School of Design*, which sets forth some encouraging facts,—*MacLaurin's System of Writing*, an advertisement in a pamphlet shape,—*True Stories from Ancient History*, a neat and simple little manual for infant schools,—and a *Tabular View of the Classification of Animals and Vegetables*, after Cuvier and Decandolle, for educational purposes.—The Council of the Art-Union of London have issued their *Report for 1854*.

LIST OF NEW BOOKS.

Alliot's (Dr. R.) *Psychology and Theology*, cr. 8vo. 7s. 6d. cl.
Aspen Court, by Shirley Brooks, 3 vols. post 8vo. 31s. 6d. cl.
Augustus (Rev. G.) *Work of Christ in the World*, cr. 8vo. 2s. 6d. swd.
Bailey's *Annals of Nottinghamshire*, Vol. 3, royal 8vo. 10s. 6d. cl.
Barber's (M. A.) *Sorrow of the Streets*, 12mo. 2s. cl.
Bayne's (Peter) *Christian Life*, cr. 8vo. 7s. 6d. cl.
Bee and the Sloth, 12mo. 2s. cl.
Bickersteth's (Rev. E.) *Cottage's Guide*, 5th edit. 12mo. 3s. 6d. cl.
Burn's *Naval and Military Technical Dictionary*, 3rd edit. 15s. cl.
Butler's *Sermons*, edited by Woodward, First Series, 3rd edit. 12s.
Butler's (Dr. S.) *Modern Geography*, new edit. cr. 8vo. 4s. cl.
Butler's (Dr. S.) *Ancient Geography*, new edit. cr. 8vo. 4s. cl.
Butler's (Dr. S.) *Modern and Ancient Geography*, new edit. 7s. 6d. cl.
Constable's *Mis. Irving's Chronicles of Wolcott's Root*, 3s. 6d. cl.
Gregory's (W.) *Elementary Treatise on Chemistry*, 12mo. 5s. cl.
Griffith's (Major) *Artillerist's Manual*, 6th edit. 12mo. 7s. 6d. cl.
Hibbard's (S.) *Strambles and Bay Leaves*, fr. 8vo. 5s. cl.
Illustrated *London News*, Vol. 25, folio, 21s. cl.
Kaldescone; or, *Worldly Conformity*, by F. Smith, 2s. 6d. cl.
King's *Campaigning in Kaffirland*, 2nd edit. cr. 8vo. 14s. cl.
Liddell and Scott's *Greek Lexicon*, new edit. 4to. 35s. cl.
Living's *Abridgement of History of England*, 12mo. 5s. half-bd.
Leaves from a Family Journal, fr. 5s. cl.
Macfarlane (Dr.) *The Disciple whom Jesus loved*, cr. 8vo. 6s. 6d.
Macfarlane's (Dr.) *War Wails*, fr. 1s. 6d. swd.
Montgomery's (J.) *Poetical Works*, 4 vols. Vol. 1, fr. 3s. 6d. cl.
Montgomery's *Life and Writings*, by Holland & Everett, V. 1 & 2, 21s.
Moody's (Rev. H. R.) *Hints to Young Clergymen*, 6th edit. 2s. 6d.
Murray's *British Classics*, Gibbon's *Rome*, Vol. 4, 8vo. 7s. 6d. cl.
Newland's (Rev. H.) *Forest Scenes in Norway*, 2nd edit. 12mo. 5s.
Newton's (Dr. L.) *Life, Labours, and Travels*, 12mo. 2s. cl.
O'Brien's *Naval Annual for 1855*, cr. 8vo. 2s. cl.
Old Tales for the Young, illust. 12mo. 3s. 6d. cl.
Parish & other Pencilings, by Author of 'Kirwan's Letters,' 6s. 6d.
Paul and Virginia, new edit. illust. fr. 2s. 6d. cl.
Proctor's (Rev. F.) *History of Book of Common Prayer*, 10s. 6d. cl.
Riches of Poverty, by Mrs. Eccles, fr. 8vo. 5s. cl.
Riego's (Mlle) *Comforts for the Orphans*, 5s. 1s. swd.
Living Englishman in Turkey, fr. 2s. cl.
Ruth Hall, by Fanny Fern, fr. 1s. 6d. bds.
Science and Mechanism, edit. by C. H. Goodrich, illust. 4to. 25s.
Scott's (W.) *Sermons on Various Subjects*, cr. 8vo. 2s. 6d. cl.
Proctor's (Rev. F.) *History of Book of Common Prayer*, 10s. 6d. cl.
Student's Guide to the School of 'Literary Fiction,' 8vo. 1s. swd.
Wilson's (Dr.) *Pathology of Drunkenness*, 12mo. 3s. cl.
Wolski's (F. A.) *French Extracts*, 4th edit. 12mo. 2s. 6d. sheep.

[ADVERTISEMENT.]—NEW CATTLE MARKET.—THE AGRICULTURAL GAZETTE AND GARDENERS' CHRONICLE OF THIS DAY, January 20, will contain a full description of the New Cattle Market; together with an Engraving exhibiting, in perspective, the general arrangements of the parts. It may be ordered of all News-agents, or a single copy will be sent by post on receipt of six postage stamps.—Office for Advertisements, 5, Upper Wellington Street, Covent Garden.

AT SCUTARI.

LIGHT faileth never: not when bright-stoled Day Moves from her altar and Earth's lapsing hymn Ebbs like a tide from aisle and pillar dim, As through the western porch he takes his way.— Who deems that Light has perished?—Pause; and, lo!

From the far dome the starry crescents shine, And fires, unseen before, reveal the shrine! LOVE faileth never: in the night of woe And wrong, soft splendours kindle; but what beam More pure than hers whose rays of pity stream Through War's burst gates, who heard the soldier's sigh

Across the seas—and came? Her ministry Shows Heaven's rule paramount, and Wrath and Ill From their barred hold—see Good ascendant still.

Throned in Man's nature and most potent law Of all that prompt or check his human breath, Mightier than Hate, Ambition, Fear, or Death— Is Love that thrills to Love. The wounded saw The Sooter of their pain—then turned and wept. Yes, eyes which, when a field of sabres leapt, Shone clear as stars through lightning—at thy look Poured the heart's stifled rain; and bosoms shook— Mild Watcher, at thy voice—which in the gyres Of wheeling War beat calm as by the fires Of English homes; and they who undismayed Drove Russia's seven-fold force from steep and glade, And saw a stiffening army, line on line, Stretched at their feet—now, vanquished, sink at thine!

W. M.

THE PERVERSE WIDOW.

IN June last, we found in Mr. Kerslake's Catalogue an account of a volume which, as stated, contained the autographs not only of Sir Roger de Coverley's "Perverse Widow"—Mrs. Bovey—but of her "malicious confidant"—Mary Pope—with a characteristic verse, and still more characteristic comment; and we transferred the notice to our pages, in the belief that it would interest our readers, with the simple observation—"the above is very apt and illustrative. Is it authentic? If so, it is unquestionably curious."

The perverse widow herself could not, we imagine, have raised an objection to this modest questioning; but Mr. Kerslake discovered that he was thereby called on to remove all doubt "of the genuineness of a commodity" which he had "offered for sale at a price that would have been exorbitant, if it had been spurious or was doubtful." Surely this is an exaggeration which approaches the ridiculous. The price asked for the volume, according to our recollection, was fourteen or fifteen shillings, so that the "exorbitant" would be determined by the amount, more or less, of change returned for a sovereign. If Mr. Kerslake's character be not a protection against such a suspicion—the suspicion of being a knowing and consenting party to a deception for such a miserable "exorbitant"—it is obviously not worth seven shillings. But we cannot allow Mr. Kerslake to do himself such injustice:—we know him to be a respectable man, and have throughout treated him as such. We guarded against even the possible misconception of those who did not know him; for when he wrote and offered to submit the volume to our "scrutiny," we not only printed his letter, but added the following comment:—

"We never, for a moment, questioned the good faith of Mr. Kerslake, or doubted that he found the notes in the volume; but the quotations were so singularly 'characteristic' that we questioned their authenticity. Mr. Kerslake must remember that the story about Mrs. Bovey is, after all, but the echo of a tradition, and that there are circumstances which tend to shake faith in it—whereas Mr. Kerslake's volume is, professedly, evidence, under the widow's own hand, so singularly 'characteristic' that it would prove, if it prove anything, not only that she was the widow, but desired to be remembered as 'the perverse widow,' and had called in Mistress Pope to vouch for it."

Though we did not accept Mr. Kerslake's offer to place "the whole matter under" our "judgment," he was pleased to forward the volume, accompanied by a letter of explanation. That letter we published with the following comment:—

"Here are the notes certainly—with the erasures—as described in Mr. Kerslake's Catalogue. We never doubted that they were in the volume. What we doubted at first we doubt still, the authenticity of the writing as that of the Perverse Widow. The first signature, 'Catharina Bovey,' has been tampered with, more or less,—some of the letters being altered, others added. Such, at least, is our opinion. Should any of our readers wish to see the volume for themselves, they will find it at our office for a few days, after which it must, of course, be returned to Mr. Kerslake."

Mr. Kerslake replied, and again we published his letter.

We submit for consideration, whether it was possible to carry on a discussion with better temper—a more obvious wish to do justice to Mr. Kerslake—or, when positively forced to offer an opinion, whether we could do so and avow a difference, with more respect or less dogmatism. It was fair to assume, after a silence of more than six months, that Mr. Kerslake thought so, too; but it would now appear, if we are to put faith in appearances, that Mr. Kerslake has been all these weary months "nursing his wrath to keep it warm,"—and certainly, to judge by results, he has been very successful, and kept it very warm.

Mr. Kerslake, it appears, stimulated by some cause or other, set himself to inquire into the facts and probabilities with a zeal that does him credit, and the result is a biographical notice of the Widow and her "confidant" of considerable interest,—whether conclusive or satisfactory as to the original question, we have doubt, which the reader may solve when we have submitted the facts.

Mr. Kerslake notes significantly that our objection—our suspicion that the name had been tampered with—applied to only one of the four signatures. Quite true. In our opinion, if any one had resolved to play off a joke on the cre-

dulous—and, like jokes, far more elaborate, and in print, as well as in manuscript, have been but too common—the probabilities are, that some inscription, found in the volume itself, suggested it; and having altered the original to Catharina Bovey, he wrote "Catharina Bovey" in other places, in the same page, and on the title-page; so that attention might not be fixed on the one signature which had been tampered with. The mere fact that the book is disfigured with these signatures is in itself a ground of suspicion. Amongst the humbler classes, it is not unusual to find a book with the name of the owner scrawled over it from title-page to colophon; but with such persons "a book's a book"—a sort of property—and writing a grace and an accomplishment of which they are proud. But this was not the position of the Bovey family; and the lady, we are told by Steele, was remarkable for "the most shining accomplishments." If, however, all that is assumed by Mr. Kerslake be allowed, it will not make up the whole interest,—for the "confidant," Mrs. Pope, must have indulged in like scribbling propensities. Her signature was wanting to complete the story, and there we find it.

Let us hear what Mr. Kerslake has to say of this signature:—

"In the first of the four inscriptions [the only one with which we concerned ourselves, for reasons already given] of the name of 'Catharina' [the only word we questioned], the pen of the writer had been dry in the middle of the word, and was redipped into the ink, the consequence of which is that the letters 'tha' appear to have been written with an effort, which has produced a slightly confused appearance, whilst the letters which follow them, 'rina,' have a fuller and darker stroke."

What more could be required to justify the doubt of the *Athenæum*? Whether the "slightly confused appearance" of some letters, with the "fuller and darker stroke" of others, in the single word "Catharina," is well explained or even best explained by Mr. Kerslake, is a question in which we are in no way concerned. We desire only to show that, having been called on by Mr. Kerslake to give an opinion, that opinion, right or wrong, may be justified or excused by the evidence before us.

Mr. Kerslake's researches, however, have brought to light other facts, which he seems to suppose we shall rejoice over because they may be thought to strengthen or confirm our doubt. Mr. Kerslake is mistaken. We would rather see the authenticity of the signatures and the inscriptions established, for the latter tend, as we said, curiously and strangely to confirm Sir Roger's opinion of the lady, and would therefore become a fact of some literary interest. It appears, however, that the inscription—the

"Catharina Bovey February the 10 1688"—

was found by a comparison with the signature of his will to be "in the handwriting of her husband, William Bovey, Esq."! If Mr. Kerslake had as much experience as we have, as to the opposite conclusions to which well-informed persons frequently arrive in respect to handwriting, he would, we think, have spoken less confidently on this point. It is enough, however, for us, who are only recording Mr. Kerslake's facts, to note here, that the signature we questioned, the autograph of the "perverse widow," is now declared not to be her autograph at all. Other and still more startling facts follow. Though the husband is said to have spelt his name "Bovey"—though the name of the "perverse widow" is spelt Bovey four times in Mr. Kerslake's "commodity,"—it appears that not only did Steele dedicate to Mrs. Bovey, but every other correspondent so far as known addressed her as Bovey—that she herself, without one single example to the contrary, always signed her name Bovey. There are three volumes still at Flaxley Abbey, in possession of the family, with her autograph, and in all these her name is spelt Bovey,—and an autograph letter to her bailiff she signs "Cath. Bovey."

We are indebted for most of these facts to Mr. Kerslake,—he has fairly stated them as the result of his inquiries. Mr. Kerslake, of course, en-

deavours to reason away their force: we leave them without comment to the judgment of the reader.

It also appears that, in addition to our offences in the Bovey controversy, we have offended Mr. Kerslake in the Pope controversy; and hints at many strange things. These we reserve for a more becoming occasion. Meanwhile, let us avow our belief that Mr. Kerslake is not naturally so weak or so "perverse" a man as he appears. Some poisonous distillment must have been poured into his ear, or into his inkstand.

OUR WEEKLY GOSSIP.

THE story of a book has made the scandal of the week:—a story in which the extremes of society have come together, high names have been freely used, and the relations of the Press to the government have been again brought under discussion. Last Sunday, the *Examiner* surprised its readers by the production (from a work called 'My Courtship and its Consequences') of a letter bearing the signature of Mr. H. U. Addington, dated from the Foreign Office, and addressed to the author, a man who is—or lately was—a convicted felon, serving his "term" in a foreign house of correction,—which letter implied that this convicted felon had been employed and paid by the English Government "to make known clearly, through the medium of the French and United States press, the liberal, and especially the pacific, character of the policy of Her Majesty's Government." Against this indirect attempt to influence public opinion—instead of the more open and many course of first recognizing the moral power of the organs of opinion, and then seeking to establish a legitimate relation with them,—our contemporary protests strongly, and we join in his protest.—On Monday the *Standard* undertook to enlighten its public still further. It produced the name of the criminal, as one "Nichoff,"—but added little more to the story. On Tuesday the *Times* let off its guns:—"Nichoff" figuring as the hero of a dismal farce, eloquently concluded by a flourish on the immaculate character of the press and the indiscretion of governments in using such miserable agents as "Nichoff." The *Times* did not pretend to have seen the book; and the tale of the *Standard* is very incorrect, and has evidently misled the *Times*. Our morning contemporary distrusted, while it repeated, the "Nichoff" story, and suggested that the Author of 'My Courtship' might be no other than the great Mr. Barnum himself, bent on fresh confessions. We have not been able to obtain the book; we have only heard of one copy as being in the hands of any literary friend; and our impression is that the work is suppressed. Perhaps the writer has secured his object. At all events, Mr. Addington, though called upon by the *Times*, has not denied the authenticity of his letter. The name of the denounced person is Henry Wikoff, a European by birth, "a citizen of the world" by profession, and an American by registration. His name is familiar to the readers of New York journals. He was the manager—Barnum-wise—of the New World press for Fanny Ellsler, and is understood to have been the writer of puffs and paragraphs for other persons. He made a book for Louis Napoleon, which our readers may remember. His great feat, however, was an attempt to force a marriage with an heiress travelling on the continent: in which he failed, and was sent to a Genoa house of correction. Such is the man who now claims a literary connexion with our Foreign Office.

There has very recently been found at the shop of a pork-butcher a considerable portion of a very fine copy of the first edition of Aristotle's works, printed by Aldus, at Venice, in 1497, and also fragments of other works of less rarity, but still of considerable value. As books of this description do not find their way to the shops of pork-butchers in ordinary course, it may be well to draw the attention of the possessors of such treasures to this uncommon circumstance.

Mr. Webster writes on the subject of the 'Barnett Treatises':—"As considerable anxiety exists as to the decision of the judges, I feel it right, on behalf of myself and the other Trustees of Mr.

Burnett, to announce that Prof. Powell has informed me that the judges have agreed upon their decision, which will be transmitted to the Trustees as soon as it is formally embodied in a report. It may, therefore, be looked for here in a day or two, when the Trustees will lay it before a special meeting of the electors, and in their presence open the sealed envelopes containing the names of the two successful competitors. The result will be immediately communicated to the public by the medium of your own and other periodicals."

The Court of Directors of the East India Company have appointed, as a temporary measure, the Right Hon. Sir James Stephen, K.C.B., LL.D., Professor of History and Political Economy at Haileybury College.

A gracious act may be sadly spoiled. Correspondence from Constantinople brings us report of two acts of the Sultan:—his Imperial Majesty has sent the order of Medjidie to General Canrobert and to Andrew Anderson. The first, as everybody records, is Commander-in-Chief of the French, the second is a private soldier in the English army. This order is highly prized; it sparkles on the breast of Omar Pasha, and adds brilliancy to Lord de Redcliffe and Lord Raglan. Anderson won the badge by noble deeds,—and may he wear it long! Our interest, however, in the matter lies at home, not in the Crimea. The Queen has been pleased to allow her soldier to receive this decoration:—and refuse to allow him to use the style which it confers. Medjidie is an order of chivalry,—and the holder of the badge is a knight. England, we infer, would be shaken from its propriety at the name of Sir Andrew Anderson:—therefore, the Queen, while she allows him to be a knight, will not allow him to be called one! Does not such an instance of false logic strongly argue the want of a real Order of Merit in this country? The act for which Andrew Anderson is decorated by the Sultan is an English act,—his bravery before the enemy, and the recovery of the dead body of his commanding officer. England, therefore, was bound to reward him:—but England has no Order of Knighthood into which such a man may enter. In France, he would have found his reward in the Legion of Honour. Shall we never have an Order of Victoria,—an order of the new chivalries, open to all merits?

Two facts claim a record from America. Mr. Theodore Parker has been arrested on a charge of "constructive treason," founded on an expression in one of his public speeches on the Slave Bill. The trial will involve some points of special interest.—Our second fact is, that Mr. "Vitriol" Mitchell,—whose 'Jail Journal' we recently reviewed—has failed as an editor in New York, and retires from literature disgusted with the moderate temper of the American people.

Mr. Carleton has written to the Dublin papers an explanation of his defiant lines lately quoted by us. It runs thus:—

I regret to find that the lines I sent to your paper have either been misunderstood or wilfully misinterpreted. I beg to state at once that they were not meant as an appeal to my country for public assistance. I don't stand in need of it. When I was involved in a life-long struggle with embarrassments and difficulties that it is almost distraction to think of, I made no appeal to my country. Let it not be supposed, then, that I do so now, or that I am anxious to court public sympathy. When I stood in need of public sympathy, I neither sought it nor found it. The neglect, however, which I experienced, and what I suffered, I will never either forget or forgive. The stamp of it will be traced from my heart by nothing but death itself. It is better that I should say so while I am able to say so,—if it were only for the sake of others who, at a future day, may tread in my footsteps, and experience the same neglect. I regret, too, that the English press has misunderstood me—for I perceive that their observations upon my verses generally conclude with announcing the fact, that I am in possession of a pension of 500*l.* a year. I may thank God, the indefatigable exertions of a few friends, and the bounty of a British Government, that I am so; for if it were otherwise, this letter might probably be dated from a public establishment that I do not wish to mention at full length. The allusion to my country was made in the bitter recollection of those ceaseless and friendless struggles which I was forced to undergo for so many years before my pension was granted. During that long period I found myself without a country. I write this only because I don't wish to lie under a misconception, and as for the verses themselves, as I wrote them under a gush at once of sorrowful and bitter feeling, so I am of opinion that neither their spirit nor execution should be ungenerously criticized.—I am, &c.

W. CARLETON.

We have to regret the loss of Mr. William

Wing, Secretary of the Entomological Society, at the early age of twenty-seven. Mr. Wing was an artist and lithographer of those objects of natural history which engrossed his attention.—Another death of the week which claims a record at our hands, is that of the Rev. B. Parsons, author of 'The Mental and Moral Dignity of Woman,' 'England's Greatness,' and 'Education, the Birth-right of every Individual.'

Letters from Weimar announce the death of Dr. Eckermann, the well-known friend and amanuensis of Goethe. The filial attachment to his great master,—the deep and quick intelligence to which we owe his celebrated 'Conversations with Goethe,'—the active part he took in the editorship of Goethe's works,—the integrity of his character,—and the honesty of his literary endeavours, are certain to secure to him an honourable memory. Eckermann was born in 1792, at Winsen, near Hanover; but not before 1821—23, after a youth of struggles, was he enabled to pursue his studies at the University of Göttingen. In 1823 he entered Goethe's house; after the death of the poet in 1832 he lived alternately at Hanover and at Weimar. His last years, we are grieved to say, were saddened by bad health and social isolation.

A new Catalogue has been added to the shelves of the reading-room of the British Museum, of some 20,000 pamphlets belonging to the Royal Library, which were presented to the nation more than thirty years ago, and the existence of which was made known to the public on Tuesday last. A catalogue was made of them fifteen years ago, but chiefly for the use of the librarians. This catalogue has been revised and recopied, and is now accessible to the public. The collection contains, besides a great number published during the reigns of Charles I. and II., James II. and George I. and II., all the most important pamphlets written during the reign of George III. on trade, commerce, finance, administration, and politics generally. It embraces also an immense number of tracts, placards, statutes, &c., in Dutch and French, having reference to Spanish rule in the Netherlands. The old collection of King's Pamphlets, known to bibliographers as the "Thomason Collection," was made during the reign of Charles I. and the Commonwealth. After experiencing a variety of vicissitudes, it was purchased by George III., who presented it to the British Museum library. It is catalogued, in manuscript, in twelve small volumes folio. On the fly-leaf of the first volume is written, "Actions that may be presidents to posterity ought to have their records; and do merit a most careful preservation." The tracts are entered according to their sizes. All the titles are inserted in the printed 8vo. catalogue of the Museum library, but a distinct catalogue, alphabetically arranged, is much required for this most invaluable historical collection. Mr. Panizzi in his evidence before the Commissioners (Q. 9598), states that he himself proposed to the Trustees in 1836, and again in 1837, that such a separate catalogue should be drawn up and printed.

Mr. Pettigrew has addressed a letter to the members of the Archaeological Association in reference to the disputes between himself and Mr. Hugo. It is a sharp, vindictive, *ex parte* statement, containing many charges,—some extremely paltry, some which answer themselves, and others which we doubt not are capable of being satisfactorily refuted. Mr. Pettigrew's feelings have been excited, and he has introduced into his letter many things which he thinks will annoy his late Associates. He complains that their treatment of him has been ungenerous, and he pays them off in their own coin. But the dispute is too unimportant to merit lengthened attention. It matters little to the public, whether Mr. Pettigrew or his opponents have the management of a body which is so powerful for good as the Archaeological Association. Since it lost the members who gave it archaeological strength and working talent, it has existed only to gratify personal vanity.

We have received from Mr. Hann a very angry note on the subject of our notice of his work on the Steam-Engine; and he favours us also with a long quotation from one of M. Boutigny's communications relative to the explosions of steam-boilers.

Having been for a considerable period familiar with everything which M. Boutigny has published, Mr. Hann might have spared himself this trouble. The tone and temper displayed by Mr. Hann prevent our giving his letter a place in the *Athenæum*. He quotes Boutigny; and his quotation entirely confirms the opinion we expressed. We repeat it. Steam, or water vapour, generated at the temperatures necessary for the spheroidal state, does not possess the elastic force of steam generated under ordinary conditions; but it acquires all the elasticity due to its light temperature when the vessel containing it is cooled—no matter how. This is not clearly expressed in Mr. Hann's book; and even his letter proves, as we stated, that he is unacquainted with the experiments of M. Donné, of Belgium, and Prof. Henry, of the United States, which have an important bearing on the explosions of steam-boilers.

Messrs. Hurst & Blackett have in the press new novels by Mrs. Gore, Mrs. Trollope, Miss Jewsbury, and the Author of 'Sam Slick.'

We hear from Paris that a proposal is entertained by the Minister for Public Instruction for adding a Museum of Ethnography to the department of "Charts and Geographical Collections." The idea is a good one; and we shall be glad to see it carried into effect in France, if it be only as an incentive to our own Museum. Our friends across the Channel assuredly surpass us in the ease with which they adopt, and the rapidity with which they carry out, interesting suggestions. When the French Ethnographical Museum has been some years in existence and has acquired a European fame, our somnolent authorities will perhaps open their eyes to the importance of imitating their more creative neighbours.

At the annual public meeting of the Academy of Sciences at Paris, held last week for the distribution of prizes, it was remarked that, with the exception of the two Secretaries and M. Langier, who wore their official costume, all the members of the Institute were in plain clothes; and the entire proceedings, which were wont to create great interest, were characterized by apathy on the part of the members and of the public. No Mathematical prize was awarded. That in the department of Astronomy was divided among the following six discoverers of small planets:—Messrs. Luther, Marth, Hind, Ferguson, Goldschmidt and Chacoonac; and the prize in Physiology was awarded to Prof. Müller, of Berlin, whose physiological labours have been lately crowned by the Royal Society awarding to him the Copley Medal.

Mr. Jolley's collections, sold on Tuesday last, contained some curious lots. The first lot which attracted much attention consisted of thirteen tracts on the famous rabbit case of Mary Tofts, the pretended "rabbit mother"; they were bound in rabbit-skin, and brought 3*l.* Painter's 'Palace of Pleasure,' Garrick's copy, with his autograph, brought 18*l.* Hakluyt's 'Navigation and Discoveries of the English Nation,' a copy containing the suppressed 'famous voyage of Sir Francis Drake into the South Seas in 1577,' brought 19*l.* Garrick's Celebrated Cup, made of the mulberry-tree planted by Shakspeare, sold for 32*l.*

An amusing—and absurd—anecdote of Mr. Macaulay is making a tour of the country papers. According to an unknown story-teller, Mr. Macaulay, being desirous of obtaining information respecting eighteenth-century poetry, as material for his new volumes, took his way from the Albany to Whitechapel, and bought a roll of London ballads of a singing boy. Happening to turn round, as he reached his home, he perceived the boy with a circle of young friends, keeping close at his heels. "Have I not given you your price, sir?" asks the historian.—"All right, gov'nor," was the response, "we're only waiting till you begin to sing." Of course the story is apocryphal.

A Correspondent, Mr. Braham, of Birkenhead, advertising to the article on the Russian Free Press in the *Athenæum* of the 6th of January, inquires how the Russian empire could be said to be discovered in 1553 by Richard Chancellor when, in the twelfth century, a Muscovite Princess, Anne, had been married to Henry the First of France? If our Correspondent will refer to the article, he

will find that the discovery of Chancellor is there spoken of as the first introduction of Russia to the "world beyond sea,"—an event of the same character, in fact, as what is called "the discovery of China" by the Portuguese in 1517. Of course, the existence of China was known long before, and the existence of Russia from the days of Herodotus, who knew much more of Russia than he did of the British Islands. The Spanish pamphlet of the days of Queen Mary was cited to show the notions of contemporaries on the subject, which could hardly be taken as correct when they spoke of the dreary coasts of the White Sea as "new Indies." The conquest of Russia by the Tartars in the thirteenth century had so removed the country from the cognizance of the rest of Europe, that the Spanish writer was led to speak of it as non-existent on the map of the world as well as in the "navigation charts."—We take the opportunity of adding that, in the same article, Boris Godunov, by an accidental omission, was described as "the sovereign" of Russia in 1593, instead of "the virtual sovereign." The revolution with regard to serfage is always considered as the work of Godunov; but he did not ascend the throne until 1598.

THE WINTER EXHIBITION OF CABINET PICTURES, SKETCHES, AND WATER-COLOUR DRAWINGS OF THE BRITISH SCHOOL, IS NOW OPEN, at the GALLERY, 121, Pall Mall, daily, from Ten in the Morning until Five—Admission, One Shilling. Catalogue, 5d.

PHOTOGRAPH SOCIETY.—THE SECOND ANNUAL EXHIBITION THIS SOCIETY NOW OPEN at the Rooms of the Society of Water-Colour Painters, Pall Mall East, in the Morning from 10 to 5; in the Evening from 7 to 10.—Admission, Morning, 1s.; Evening, 6d. Catalogue, 6d.

COLOSSEUM, Regent's Park.—Admission, 1s.—The original PANORAMA OF LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Cones, vases, Swiss Cottage, &c. The extraordinary PANORAMA OF LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

CYCLOPAMA, Albany Street.—NOW OPEN with a Colossal Moving Diorama of the City and Bay of NAPLES, MOUNT VESUVIUS, and POMPEII, exhibiting the great Eruption of 79, and present state of the Excavated City. Painted by Mr. J. M. Nevis, from Sketches taken by himself in 1838. Daily at Three and Eight o'clock, with appropriate Music and Description.—Admission, 1s.; Children and Schools, half-price.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—THE CAVALRY CHARGE AT BALAKLAVA (painted by the Meer, Danson) is now added to the DIORAMA illustrating EVENTS of the WAR. The Lecture by Mr. Stoecker, including Description and Diagrams of Bastions, Gabions, Fascines, &c. Daily at 3 and 8.—Admission, 1s., 3s., and 4s.

MONT BLANC.—MR. ALBERT SMITH'S MONT BLANC IS NOW OPEN EVERY EVENING (except Saturday), at 8 o'clock. The Morning Representations take place every Tuesday, Thursday and Saturday, at 3 o'clock. Stalls can be taken at the Box-office every day, from 11 till 4.

EGYPTIAN HALL, PICCADILLY.

SIEGE OF SEVASTOPOL.—GREAT GLOBE.—A LARGE MODEL of the country around SEVASTOPOL, including Inkermann, Balaklava, and the Tchernaya, with the positions of the English, French, and Turkish Armies, and the Siege Works, at the GREAT GLOBE.

WAR GALLERY.—GREAT GLOBE.—The Portraits of Lord Raglan, Marshal St. Arnaud, Omar Pacha, Schamyl, and the Costumes of the Armies of Europe, are at the GREAT GLOBE, Leicester Square.—Admission to the whole building, One Shilling. Open from 10 A.M. until 10 P.M. Children and Schools half-price.

Now exhibiting at 57, PALL MALL.—A MUSEUM OF MEXICAN ANTIQUITIES, illustrative of the Mythology, the Religious Rites, and the Sepulture of the Toltec and Aztec Nations as shown in figures of their Idols, Pontifical Chieftains, Cinerary and Libatory Vase, Sacrificial and Musical Instruments.—Admission, One Shilling.

LOVES NEW ENTERTAINMENTS.—Christmas Holidays.—Ventriloquism Extraordinary.—Upper Hall, Regent Gallery, 69, Quadrant, Regent Street, completely refitted for the occasion, with New Entrance, New Stage, New Cloak-rooms, &c. Every Evening at 8, except Saturday; Saturday, at 3.—MR. LOVE, universally accepted as the first dramatic ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate musical costumes and appointments throughout, called "THE LONDON SEASIDE," at the other end of the Theatre, Miss Julia Warman—Stalls, 3s.; Area, 5s.; Gallery, 1s.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; Turner's Music Depot, 19, Poultry; and at the Rooms, between 13 and 3.

PATRON: H.R.H. PRINCE ALBERT.

ROYAL POLYTECHNIC INSTITUTION.—Continued improvements, increased attractions, fresh decorations.—MONDAY EVENING, the 2nd inst., LECTURE to the INDUSTRIAL CLASSES on ELECTRO-MAGNETIC INSTRUMENTS and their remarkable Applications, by the Rev. A. BARN FOWLER, A.M., F.R.S. &c., Principal of the Polytechnic Institution, and Lecturer on the LECTURES on CHEMISTRY, NATURAL PHILOSOPHY, and MECHANICS, as usual; with the REMARKABLE SCIENTIFIC NOVELTY, LECTURED on by J. H. PERKINS, Esq., of Professor Venturoli's Experiments on the TRANSMISSION OF SOUND, illustrated by a TELEPHONIC CONCERT.—ENTIRELY NEW and SPLENDID OPTICAL DIORAMA, from the ARABIAN NIGHTS,—"THE VOYAGES OF SINDBAD THE SAILOR," with beautiful PHANTASMA-GORIA EFFECTS.—VIEWS of the WAR.—PERKIN'S STEAM GUN, which now discharges 200 BALLS per MINUTE.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—Jan. 3.—Mr. Hamilton, President, in the chair.—Dr. A. Halley was elected a

Fellow.—The following communications were read:—"On a Modern Submerged Forest at Fort Lawrence, Nova Scotia," illustrative of the conditions under which some of the coal-bearing strata in the neighbouring coast at the Joggins were formed in ancient times, by J. W. Dawson, Esq.—"On some additional New Small Reptilian Remains, from the Purbeck Strata of Dorsetshire," and on the Fossil Remains of a large Cuttle-fish, from the Kimmeridge Clay, collected by Mr. W. R. Brodie, by Prof. Owen.—"On the Tertiary Formations of the North of Germany, with special reference to those of Hesse Cassel and its neighbourhood," by W. Hamilton, Esq., President.—The author commenced his remarks by correcting an error into which he had been led in his former communications, on the Mayence Basin, respecting the age of the tertiary sands of Magdeburg and Westergeln. He had there stated, apparently on the authority of Dr. Sandberger, that these last-mentioned beds belonged to a much newer period than the "marine sands" of Weinheim in Mayence basin; whereas, not only has Dr. Sandberger described them as of the same age, but there is a probability of their being still older. The principal sections near Hesse Cassel show a marine formation of no very great thickness,—sometimes consisting of blue clay, and at others of yellow sand overlying extensive beds of brown coal. This, again, rests on blue clay, beneath which are sometimes found thin beds of sandstone with plant-impressions, interstratified with other beds of clay. The whole resting on Muschelkalk and Bunter-sandstein. The marine sands of Westergeln, near Magdeburg, are also found above the brown coal, whereas in the Mayence basin the marine sands of Weinheim constitute the lowest member of the whole tertiary series there, and are themselves overlaid by clays and brown coal. The author then proceeded to consider the relative age of these deposits; and, after alluding to what he considers the erroneous opinion of Philippi, who regarded the Hesse Cassel beds as being of the same age as the Sub-Apennine formation, endeavoured to show the probability that, although the Westergeln sands may be somewhat older, they all belong to one general period, equivalent, or nearly so, to the middle Limburg beds of Belgium, and they mark the time when a communication must have existed between the Northern Ocean of Germany and the Mayence basin, and between the latter and the great Southern or Alpine ocean, in which the flysch and earlier molasse were deposited. Mr. Hamilton also alluded to the extensive basaltic outbursts which occur so abundantly throughout the whole country between Frankfort and Hesse Cassel; and he offered an explanation of the phenomenon observed on several occasions, where the stratified beds of brown coal, clay, &c. are seen towards and partly underneath the basaltic masses which form the cappings of the plateaux. When the stratified beds had been raised by subterranean pressure into undulating masses on a large scale, previously to the basaltic outburst, the igneous matter found an escape through the fissures of *synclinal* rather than of *anticlinal* portions, inasmuch as the fissures in the *synclinals* widen downwards, while those in the other portions were naturally wider in the upper beds. The author concluded by showing that the brown coal-beds in this part of Germany belonged to at least three, if not four, distinct periods.

ASIATIC.—Jan. 13.—Prof. Wilson in the chair.

—The assistant secretary read part of a memoir, by Col. Rawlinson, "On the celebrated Mound of Birs-i-Nimrud, near Babylon." This paper has been sent by the Colonel to the British Museum, and was obligingly communicated by the authorities of that institution to the Society. It will be remembered that the Birs-i-Nimrud is an immense, shapeless mound, nearly 300 feet high, and, where it reaches the plain, from 200 to 400 feet in width,—apparently made up of crumbling rubbish, except the summit, which stands out like the fragment of a ruined tower. It has excited much attention on the part of Eastern tourists; and several sketches, taken from various points of view, have been published. The Colonel commences his memoir with

a graphic account of the discovery of the purport of this vast mound,—a discovery sought for on a predetermined plan, without which it is probable that his attempt, like the many which have preceded it, would have been fruitless. The plan followed in the research is described in the memoir with minute details. The experience gained in former excavations enabled him to lay down a positive rule to the gentleman who skilfully superintended the work in his absence. He was directed to sink a perpendicular shaft at a point marked, until something should be reached indicating a wall or terrace; and, on reaching such indication, to follow it up horizontally, right and left, until it ended in the angle which he inferred would be found leading off to the other side of the mound. After two months' excavation, the Colonel was summoned to the work by the information that such a wall had been found, and laid bare to the length of near 190 feet; and that it turned off in right angles at each end, to be apparently carried all round the mound, forming a square of about twenty-seven feet in height, surmounted by a platform. He immediately rode to the excavation, examined the spot, where he found the workmen quite discouraged and hopeless, having laboured long and found nothing. He was now, however, well aware of these facts, and at once pointed out the spot near the corner where the bricks should be removed. In half an hour a small hollow was found, from which he immediately directed the head workman to "bring out the commemorative cylinder,"—a command which, to the wonder and bewilderment of the people, was obeyed; and a cylinder, covered with inscriptions, was drawn out from its hiding-place of twenty-four centuries, as fresh as when deposited there by the hands, probably, of Nebuchadnezzar himself! The Colonel added in a note, that the fame of his magical power had flown to Baghdad, and that he was besieged with applications for the loan of his wonderful instrument to be used in the discovery of hidden treasures. At the other exposed corner of the terrace, or wall, another cylinder was found, a duplicate of the former; but the discovery was not made quite so readily, nor, naturally, did it excite so much interest.—The paper was too long to be read entirely; and the whole of the description of the building was reserved for another meeting. It will be sufficient to say now, that it was composed of a series of several square platforms, one over the other, diminishing in diameter as they rose from the ground, each dedicated to one of the planets, and coloured externally with the colours attributed to the seven planets in the works of the Sabeen astrologers, and traditionally handed down from the Chaldeans. The translation of the inscriptions on the cylinders was read. It begins with the name and usual titles of Nebuchadnezzar, and proceeded with a summary of the buildings of Babylon which the king had repaired or erected. It then says that the "Temple of the Planets of the Seven Spheres," which had been built by an early king, 504 years previously (about 1100 B.C.) having become ruinous, owing to a neglect of the drainage, which allowed the rain to penetrate, and the sun-dried bricks causing the outer covering to bulge out, and fall down, the God Merodack had put it into his heart to restore it; that he did not, however, rebuild the platform, which was unimpaired, but that all the rest was restored by his commands. The inscription ends with the usual expression of his aspirations for the eternal duration of his work, and the continuation of his family on the throne for ever.

SOCIETY OF ANTIQUARIES.—Jan. 11.—F. Ouvry, Esq., Treasurer, in the chair.—The Rev. Thomas Hugo exhibited various fragments of mediæval horse-furniture.—The Secretary exhibited a gold signet-ring with the arms of Gratwick, found in Sussex.—Mr. Griffith presented drawings of an idol in gold found at Gantivite.—The Secretary, by permission of the Rev. Pemberton Bartlett, exhibited several relics found in Anglo-Saxon tumuli in Kent.—Mr. Pycroft communicated a transcript of a letter from Sir William Brereton, giving an account of a battle between the Royalists and Parliamentarians before Nantwich.—Mr. Birch com-

communicated notes on an Italian account of the unrolling of an Egyptian Mummy, at Florence, by Prof. Migliorini.

ROYAL SOCIETY OF LITERATURE.—B. Austin, Esq., in the chair.—Mr. Watkiss Lloyd commenced reading a paper on 'On the Sculptured Frieze of the Parthenon,' in reply to certain opinions of Dr. Braun, of Rome. The paper will be concluded at the next meeting.

STATISTICAL.—Jan. 15.—Col. Sykes in the chair.—Lord Stanley, M.P., was elected a Fellow.—'On the Effect of the recent Orders in Council in relation to English, Russian, and Neutral Commerce,' by Dr. Waddilove. The author commenced by a brief survey of the practice of Great Britain, as distinguished from that of other nations, in hitherto refusing to exempt the property of her enemy from seizure when on board a neutral vessel; and it was remarked that, notwithstanding the confederacies of other nations formed against her, and known as the "armed neutralities" of 1780 and 1800, Great Britain still adhered to the maxim of international law, "That the flag of the neutral does not protect the property of the enemy." The disastrous effects of the Milan decrees and the retaliatory Orders in Council of the British Government of 1807 were then referred to, and their consequent abandonment; and it was observed that the strongest exercise of England's belligerent rights still remained in force up to the general peace of 1815; but that, by the recent Orders in Council, a different spirit was manifested, and, moreover, that France and England, in their late treaty of alliance, had each relinquished a cherished maxim of international law of their own, by declaring, the one, that "a free ship makes free goods," and the other, "that the enemy's ship no longer condemns neutral property." The author then gave the number of Russian vessels condemned as prizes by the Court of Admiralty up to the 1st of January, and also the number of neutral vessels boarded and captured by reason of the breach of the blockade of the Russian ports in the Baltic; and it was remarked, that the vessels of Russia seized belonged chiefly to small traders, and that the loss consequent on their capture would fall on an unimportant portion of the Russian population,—and, since that country was not a commercial country, our seizing her shipping or blockading her ports did her but little positive injury, and the less so as she exported her produce through the neutral territory of Prussia. By allowing neutral vessels to carry the enemy's property, a blockade became necessary, the difficulties and anomalies of which were alluded to. It involved us in disputes with governments with which we were at peace, and tended to inflict loss on the unoffending neutral rather than on the enemy. In illustration of this, it was instanced that of the 155 neutral vessels which had been boarded by the English cruisers blockading the Russian ports in the Baltic and the Gulfs of Finland and Bothnia between the months of May and the middle of September last, only seventeen had been detained for breach of the blockade, in respect of which proceedings were now pending in our Admiralty Prize Court, wherein the real contending parties were the Danish and English Governments. Returns were then cited to show that the imports of flax, hemp and tallow into this country were in the aggregate little affected by the war, whence it was clear that a vast quantity of those articles reached us through the agency of neutral powers, at an increased cost indeed; but it was maintained that the excess of cost fell on the consumer rather than on the producer, and thus the evils of the present war from that source recoiled on ourselves. The author pointed out the injury that would result to our trade if the importation of Russian raw material were prohibited altogether; and concluded with an allusion to the late Message of the President of the United States, which, in conjunction with the conduct of France and England, as exemplified in their mutual abandonment of their hitherto rigidly maintained belligerent rights, showed a marked tendency towards the liberal and more enlightened policy respecting private property, by evincing an inclination to

adopt the maxim, that property, not contraband of war, should be as sacred and inviolable on the ocean as it is on land.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 16.—James Simpson, Esq., President, in the chair.—The paper read was 'A Sketch of the Canal of Mar-seilles, and a Description of the Aqueduct of Roque-favour,' by Mr. Rennie.

SOCIETY OF ARTS.—Jan. 17.—Mr. W. Fairbairn in the chair.—The paper read was 'On the Smoke Nuisance considered morally, historically, scientifically, and practically,' by Mr. G. W. Muir, of Glasgow.—In its moral aspect the author considered, first, how the matter stands between the offending manufacturer and the offended public; secondly, how the legislature should treat the question.

- MEETINGS FOR THE ENSUING WEEK.
- MON. Entomological, 8.—Anniversary.
Geographical, 84.—Notes taken during a Journey in Persia, Second Series, by Mr. Abbott.—Proposed Expedition to the Somali Country, in Eastern Africa, by Lieut. Burton.
TUES. British Meteorological, 7.—General and Council.—On the Means of determining the Amount of Evaporation from the Earth's Surface, by Dr. Buist.—On the Weather in connexion with the Growth of Barley, by Mr. Doggett.
Institution of Civil Engineers, 8.—The Sea Embankments in Morecambe Bay, Liverpool and Lancashire Railway, by Mr. Brunles.
Zoological, 9.—Scientific.
ROYAL INSTITUTION, 8.—On Magnetism, by Prof. Tyndall.
WED. Royal Society of Literature.
Society of Arts, 8.—On Peat and other Vegetable Charcoal, and some of its Uses, by Mr. Longward.
THURS. Numismatic, 7.
Royal Academy, 8.—Architecture, by Prof. Cockerell.
Society of Antiquaries, 8.
ROYAL, 8.—The Bakerian Lecture: 'On the Nature of the Force by which Bodies are repelled,' &c., by Dr. Tyndall.
ROYAL INSTITUTION, 3.—On English Literature, by Mr. Donne.
FRI. Philological, 8.
ROYAL INSTITUTION, 8.—On the Nature of the Force by which Bodies are repelled from the Poles of a Magnet, by Prof. Tyndall.
SAT. Royal Institution, 3.—On the Principles of Chemistry, by Dr. Gladstone.

FINE ARTS

Lectures on Ancient Art. By M. Raoul-Rochette. Hall & Co.

M. Rochette appears to be a clear-headed man, with a sincere antiquarian love of Art,—but he is not an original thinker. He can weigh testimony,—compare Etruscan and Grecian Art,—discuss the transformation of the mummy of Egypt into the Venus of Greece,—and there an end. His human eyes are keen, but his spiritual insight is below the average.

Art is not a question to be treated with the elaborate and tedious dullness with which be-wigged men discuss a deed of settlement. The chemist may bind the invisible spirits of the atmosphere, and weigh the gases that are their essence; but such process will not enable an artist to paint the air better or a poet to describe it more glowingly. A philosopher might as well begin to study the human mind by counting the articulations of the spinal column, as a man expect to grow from an antiquarian into an artist. We are glad, therefore, to see M. Rochette at once disown all attempts to verify unascertainable dates by arguments founded on controversial data, and proceed at once to discuss the broad principles which regulated the development of Grecian Art. We only lament that about these principles M. Rochette teaches us nothing new. He brings us down later than the German writers, and recapitulates a few of the latest archaeological discoveries, much in the manner of an annual register or an historical log-book; but he does not help us to read the mysteries of Greek Art by the light of nineteenth-century canons. He does not tell us what portion of the art of Phidias was eternal and what local and accidental, and gives us no help towards discovering how far the religious spirit of Paganism should be revered by Christian sculptors of a Christian country. Long pages at the present day on the Jupiter of Phidias or the Iphigenia of the prudent Timanthes are really works quite unneeded. The youngest Art-student needs not to be informed that the love of the Beautiful was the predominating principle of Greek Art,—that a knowledge of the nude conducted to the excellence of Praxiteles and Polyctetus,—or that with the Greeks Expression was kept subordinate to Beauty. Every painter knows this before he enters our Academy,

and it may all be learnt, without reading Pliny or Lanzi, by a day spent in studying the Elgin Marbles. In an encyclopedia we could not blame a writer for summing up these elementary facts,—but we do find fault with them in a work, that is not a handbook nor a class-book, but a book intended for the general perusal of a nation, whose mathematical love of rule has long kept it bound to the dead body of the past. Lectures such as these are not commensurate with the advancing love of Art in England (and, probably, not in France); they are "stale, flat,"—we could almost say, "unprofitable." They leave our doubts unsettled, our errors unrooted, and bring us no further on the road towards perfection.

A modern writer on Greek Art has heavy responsibilities. He has to decide whether Art has or has not reached perfection:—if it has, where? and how? Can a Christian attain it on the old Pagan principle!—and must he remodel impure deities, in whom he does not believe? These are the questions that vex our sculptors, who are too fond of or too indifferent to Nature; and the lecturer who avoids these subjects is a juggling prophet, who prophesies to earn his mess,—one whose visions are unhealthy nightmares and by no means dreams inspired by Heaven.

This fact cannot be controverted:—*Religion has in all ages been the vital principle of the highest Art.* It was so in Athens when Phidias shaped out his Minerva,—it was so in Pisa when hooded men painted the Campo Santo. To religion we owe the Apollo and the Venus, the Elgin frieze and the Theseus, Raphael's 'Ascension,' and Leonardo's 'Last Supper.' No other feeling of the mind has been found capable of producing like wonders. Redundancy of animal vigour gave us a Salvatore Rosa, a commercial principle Ostade and Denner, and personal vanity Kneller and Lely. Allow then these facts, which the experience of the Past seems to assure us are indications of an inherent principle of human nature, and not the result of accident, and to what inference do we come? That religion being the deepest, is the most powerful feeling capable of existing in the mind, and that religion produces the highest Art;—not another man's religion be it remembered, one that we laugh at and despise, but our own, the guide of our faith and the principle of our action. If we are answered, that Christian subjects do not admit of a sufficient display of the nude, and that the nude is necessary in an art whose province is form,—we must conclude that, such being the case, Sculpture can never again attain to its past perfection; and having acknowledged such limitation and inferiority, we have nothing left but to admire and measure, and copy and go on till the end of time casting new metal in the old mould.

To return to M. Rochette. He divides his book into twelve lectures. In his first, he discusses the question of Grecian Art being developed from Egyptian Art, denies such descent, and draws an obvious but correct parallel between the progress of ancient and modern taste. Dædalus and his school he compares to Cimabue and Giotto, who threw off the hieratic Byzantine trammels, just as the Greeks did the conventions of their religion. The parallel, however, does not hold if carried too far. Greek Art, advancing more slowly and more firmly,—perhaps too firmly fixed in its principles,—progressed for centuries; but modern Art declined as soon as it reached perfection. The author then proceeds to sketch Phœnician, Persian and Egyptian Art, and dwells much on the early petrification of the latter. He considers that the preservation of the dead body itself led very early to a dislike to its imitation. In his Fourth Lecture, he glances at Etruscan Art,—which he pronounces to be essentially Asiatic, and describes the sepulchral urns, the mirrors, bronzes, gems, tombs and paintings of Corneto and Volterra. In all Tuscan Art, from the tomb of Tarquinia to the works of Michael Angelo, he discerns the same rigid fidelity and energy—fidelity without grace and truth without beauty. The Sixth Lecture brings us to a geographical view of Greek Art from the ærolites and Hermes to Dædalus, Phidias and Praxiteles. The Æginetan school is then considered, and the love of the Beautiful shown to be not merely a Greek

principle, but a Grecian institution. The book concludes abruptly with a memoir of Phidias.

On one subject alone is M. Rochette original,—and on that he is wrong. He is an advocate for making marble a mere substance to receive paint, and approves, in a word, of colouring statues.

NEW PUBLICATIONS.

Our Lord bearing the Cross. From the Altarpiece in Magdalen College, Oxford. Hering & Remington.

A well-executed, neat line engraving, without great pretensions, but yet bold and simple in its effects. The feet and hands are carefully executed, but the head is rather timid. The hair of the beard is particularly weak and characterless, and the curls that drop on the neck are woolly and wanting in form. We always receive with pleasure an engraving of a good religious picture, as it tends to keep down the thousand vapourings of Art that daily delude the religious public, and induce them to empty their pockets of good money to fill their houses with bad pictures.

Portrait of Samuel Rogers. From a Daguerreotype. By E. Paine. Hering & Remington. The likeness is indisputable; but, as a lithograph, the thing is worthless, coarse, confused and muddy. Our pleasures of memory are not increased by such a recollection of the aged bard, and we regret to see another of those average dullnesses that serve simply to fill a shop-window. Such a subject should not have been given to a young hand, that had yet hardly learnt to use his pencil.

PHOTOGRAPHIC SOCIETY.

IF universal Art progressed as fast as this small scientific branch of it, we might soon look for new Phidiases and new Raphaels. The second annual Exhibition is now open in Pall Mall, and presents evidences of great improvement. The portraits are broader and clearer and the compositions more artistic. The views from Nature are wider and more varied; animal life is well represented, and still life is most successfully handled. We have scenes, not copied, but literally brought away bodily, by solar enchantment, from Normandy and Venice, Stamboul and Egypt.

Last year the photographers seemed all experimenting, timid, uncertain; this year they aim at artistic effects, and seem always trying to form pictures and not sketches. Water still seems to defy the rulers of the sun, while air is more and more enchainé to their service. In one view of York Minster, seen from the walls of the city, the wind seems blowing and the sky rocking past; but the water remains turbid, foggy or metallic,—its transparency is lost, and it remains solid, vague and earthy. This fresh element we hope, however, will be annexed to the territory of Photography by the time of the next Exhibition. We do not say that there are no ink-blot pictures and no skies with unfavourable eruptions, for many varieties of cutaneous disease still torture the children of the sun. In skies Mr. Sherlock has made some fresh conquests, arresting the most fleeting vapours. With such lessons for the landscape artist, no such mistake of cloud regions as Mr. Ruskin points out in living painting will henceforth be tolerated. Perhaps, like young painters, the photographers are too intent at present on the mechanism of their art to attend to its highest capabilities, and too uncertain of the extent of their powers to acknowledge its proper limitations. A debatable ground still lies between the high artist and the artistic mechanic, and its boundaries are not yet defined. How far the two professions may mingle is uncertain; that they cannot exchange vocations is evident. A bad artist may, however, make a good photographer; and so two arts will be benefited. A bad photographer turning painter may find means to rival the sunshine of Cyp without even the aid of sunlight. For artistic reference we might advise photographers always to make a note of the hour, day and month, of their studies: this would verify their truth, and greatly increase the professional value of their specimens.

One feature of this year's Exhibition are the excellent copies of prints, *alti-rilievi*, vases, drawings

and etchings. It is rather as thus superseding engraving than painting that any fear need be felt of Photography by those who are fed by Art. Instantaneous and perfect copies of pictures make the slow labour of the engraver comparatively useless, except in the higher branches of his art. In colour we see no great progress,—nor does it seem likely that anything but the light and shade and composition of nature will be caught by even those wonderful spells that force the sun to do our bidding. Stonework is copied to perfection, tree trunks with equal success,—but the smaller twigs are apt to turn into dark wires or feathery nothings. Water is a failure, skies are uncertain, and grass remains microscopic and confused.

To Mr. Sherlock's studies we must decidedly give the preference, as superior to either the English, French or German specimens. His rustic studies, a *Country Girl* (No. 144) and *Boy peeling Turnips* (253), are admirable, both for lucidity, detail and composition. In still life, the *Chinese Card-rack* (286) and *Shields* (293), by Mr. F. Bedford, are so bossy that they compel us to appeal to touch to verify or refute our sight. In ambitious attempts at higher art, Mr. L. Price stands almost alone. His *Ginevra* (387), with a better-chosen model, would have been a beautiful and original illustration of the well-known subject. Mr. Cundall, in his *Stepping Stones over the Wharf, Bolton Abbey* (416), has given us a Wordsworth scene,—but failed, as usual, with the water. In *Trees* (19) Mr. H. Owen stands foremost for detail and perfection of clearness.

This science is the free trade of Art; and everyone may now be an artist in his spare moments without toiling for years over laborious mechanism. Its charm is, that the simplest student may become a discoverer, and that his results may be always greater than he had expected. The most evanescent moments of life may be arrested, and only indifference or prejudice can now excuse those who refrain from obtaining portraits of parents and friends, who, perhaps, in a few days may be removed by death. Historical events will now be recorded with indisputable accuracy, and we shall no longer have to depend alone upon the verbal reports of ignorance or animosity.

Photography may be to Art what printing was to literature. It will widen, but perhaps not deepen, our national love of nature.

All conversant with that pleasant book of Miss Howitt's 'The Art-Student' will be glad to see, in this Exhibition, copies of Kaulbach's Cartoons, described by her when at Munich.

FINE-ART GOSSIP.—We are informed that 4,500 persons during the past month availed themselves of the opportunity to inspect the examples and casts supplied by the Government at a reduced price to the Exeter School of Art; and that thereby many were led to avail themselves of the advantages offered by the school may be inferred from the fact, that no less than seventy-two have already joined the artizans' class, a number unprecedented at the commencement of any one of the forty-eight schools established in this country. The other classes are also well attended, and there can be little doubt that the school will be entirely successful.

A mine of Roman antiquities seems to have been discovered at the village of Whitton, near Ipswich. A tessellated pavement of some beauty and several walls have already been laid open.

The German Art-papers speak highly of a grand historical picture by Herr Feuerbach, of Karlsruhe. The subject is the Death of Aretino, the satirist, a famous poet of the sixteenth century, who died at a drunken feast. He is represented crowned with ivy, and the cup is dropping from his freezing hand.

The whole Academy of Vienna are employed in illustrating a Prayer-book, as a present to the Empress of Austria. The *Deutsches Kunstblatt* speaks of it as creditable to the art of the present century.

The grave and altar of Pope Alexander (a martyr) have been lately discovered in the Via Momentana, at Rome. Pillars, richly ornamented, support the

vault, which is descended to by a flight of steps. Marble slabs, with inscriptions of the fourth century, have also been found; and the works are pushing on, in spite of the rains, with great zeal.

On the Continent, Art receives every week some public acknowledgment. The other day the King of the Belgians knighted Carl Hübner, a painter who has lately gained honours.

MUSIC AND THE DRAMA

MUSICAL WINTER EVENINGS. Willie's Rooms.—FOURTH SEASON OF CLASSICAL INSTRUMENTAL CHAMBER MUSIC. The Reserved Seats of Subscribers, 1854, not claimed by the 1st of February, will be let to new applicants. The dates of the Concerts are Thursday, February 15, March 1, 16, 22, and 29. Subscription, 30s. Single Admission, Half-a-Guinea. Seats for parties of five may be secured, and for schools a sixth admission will be given free, with reserved places. The best talent will be engaged. For a list of Patrons and other particulars vide Prospectus and Records of the past seasons, at Cramer & Co.'s, Regent Street; Chappell & Co.'s, and Oliver's, Bond Street. The Musical Union Record, of 1854, has been sent to members by post, Parcels Delivery, and messengers. Any omission will be rectified on applying to J. ELLIS, Director.

ST. MARTIN'S HALL.—'The Nativity.'—The quietness with which the Englishwoman studies, and puts forth the fruit of her studies, must strike all conversant with foreign female genius or learning. We shall in England find such remarkable appearances as a Paintress skilled enough in the difficulties of antique Biblical geography to write concerning it as one of the first authorities of her time,—as a Poetess taking to her sick room Plato—not Petrarch—for her bosom friend,—as a Lady sufficiently versed in logarithms to teach seafaring men navigation. But we must seek ere we find; since neither paintress, nor poetess, nor professor is advertised, by her published portrait,—by her repeated repartees,—still less by her admitted aberrations. Restless as our world increasingly grows, the power implied by this stillness and absence of self-display is doubly remarkable. In creative Art, of course, there must be somewhat more of publicity and pretension when production is attempted; and yet, within the sphere of illustration just glanced at, comes the Oratorio performed at St. Martin's Hall on Wednesday evening. This is the work of a Lady, known as having been for some years unobtrusively engaged in tuition, and this so largely (report says), that were she to choose to shelter herself behind the excuse made by English composers of the sterner sex for want of energy, she has had abundant reason for so doing.

The above preamble was necessary, in order to put 'The Nativity' in its right place. Whether any oratorio by a woman has ever before been performed in public, is a problem which we leave to some musical "noter and querist" to answer. We are satisfied that few, if any, better musical works of such length as 'The Nativity' have been ever written by any woman, in any style.—Those who pass over Mrs. Bartholomew's faults with indiscriminate compliment, only show so much covert contempt of, not courtesy to, her sex. These faults are such as opportunity and self-scrutiny may remove. First, she has set to work too thoughtlessly. Certain peculiarities in the book of this oratorio are nothing short of objectionable. Some of the finest passages and phrases of Scripture set by the great masters have been treated by her anew. Fancy, for instance, that most exquisite of narratives 'There were shepherds,'—which, thanks to Handel's inspirations, has become part of everyone's musical evangel—set again!—A new 'King Lear'—a new 'Macbeth'—would be hardly less decorous than a challenge such as this; which seems expressly devised to excite comparison betwixt Handel and Mrs. Mounsey Bartholomew. She herself is answerable for the inevitable reproach conveyed in such a juxtaposition.

Nevertheless, with the lady thoughtlessness does not mean want of study or want of means. Though she has applied her art carelessly—we will not say arrogantly—to passages which she had better have left alone, she has art to apply, and a fair amount of science. She has idea, too,—a vein of natural and proper melody. Her wants are inevitable to inexperience,—being want of proportion—want of orchestral variety. Like other writers who have tried their wings seldom, she has been too anxious to make of her oratorio a "multum in

parvo" by breaking it up into a number of short movements. It is a mistake, too, to require eight principal solo singers for a work in so narrow a compass. Among the pieces which deserve specification are the *arietta* 'O! Zion,' the *duetto* 'Lo, this is our God'—the unaccompanied quartet 'Trouble and anguish,'—the airs 'Lift up thine eyes' and 'Behold thy servant,'—the last a tuneful and pleasing composition for a *mezzo-soprano* voice. Two choruses, also, may be specified, 'Trust ye in the Lord,' and 'How blessed are the eyes,' as clear, flowing and nicely written; then a well-known street carol is happily harmonized for a semi-chorus and pastorally scored, in 'Come, let us go to Bethlehem.' In other numbers the orchestra clogs rather than sets off the voices. Throughout the work, its orchestral is more mannered than its vocal portion. To name one mannerism, the penultimate shake for the instruments instead of the voices, which was one of Mendelssohn's fancies,—and which, though a Mendelssohn fancy, is an illogical one—recurs too often. Mrs. Bartholomew has no need of such imitations to establish the semblance of a style.

The work was well performed, thanks to Mr. Hullah, who merits better of English musicians for the amount of aid and opportunity afforded to them, and not without risk, than any contemporary.—The principal singers were Mrs. Enderssohn and Miss J. Bleaden, Miss Huddart and Miss Palmer, Mr. Allen and Mr. Montem Smith, Mr. Weiss and Mr. Buckland.—There were several *encores*. But that the *Society of Female Musicians* appears to have an Amazonian disdain of male counsels, we should recommend it strongly to make this oratorio "a standing feature" at its concerts, at the same time recommending Mrs. Bartholomew to recast some portions, and to reconsider it throughout. The success on Wednesday was such as to justify her in taking any amount of trouble to give it permanence.

ST. JAMES'S.—'Alceste,' by Mr. H. Spicer, was produced on Monday. The piece is not strictly a translation from Euripides, but an amalgam composed from the Greek play, certain foreign operas, and other dramatic attempts. The result is, accordingly, a light and somewhat elegant drama, with musical accompaniments, not deficient in pathos and theatrical effect, but without the severe beauty of that classical production which was so dear to Milton, when he thus alluded to it in the 'Sonnet to his deceased Wife.'—

Methought I saw my late-spoused Saint
Brought to me like Alceste from the grave.

We do not, therefore, feel ourselves called upon to review this performance as if it were another example of the principle that led to the exhibition of the 'Antigone' and the 'Iphigenia.' We must accept it for what it is: a compromise between the ancient and modern stage, with some musical illustrations from Gluck's opera. Nor must Miss Vandenhoff's claims be overlooked, who has been expressly engaged for the representation of the heroine. To this distinction the gifted actress was entitled; she had earned it by her admirable impersonation of the *Antigone*. Miss Vandenhoff gave that peculiar sculptural effect to the part which is the especial charm of her acting; and in the second and third acts of the drama, which represent her dying and restoration to life, accomplished most artistically those motions and attitudes which remind us of the ancient statues,—in a series of *poses*, the beauty of which extorted the admiration of the audience. Mr. Stuart was unexpectedly decorous as well as powerful in *Hercules*. The contest between him and *Orcus*, in the last act, was a dangerous stage-expedient,—but it was managed with great tact, both on the part of the actors and the machinist. Care had evidently been bestowed to make the incident safe;—it was made successful. The house was crowded with a fashionable audience, the applause was frequent, and the performance appeared to afford general satisfaction.

When, last week, we announced the production of 'Alceste' with Gluck's music, we protested against the introduction of the opera-choruses—as a proceeding at variance with the taste of our

times, which is, to respect the original form and purpose of all works of Art. We return to the matter as a question of principle with which the momentary success or failure of the experiment has nothing to do; and such reconsideration is made needful by the fact, that a musician of eminence has lent himself to the maltreatment of one of the master-works of music. It is perfectly true that Sir Henry R. Bishop was trained in the worst possible school. It is perfectly true that in 'Hofer' (an adaptation of 'Guillaume Tell') he could take such liberties with Signor Rossini's opera as the poking a passage from the introduction of the overture into the midst of Matilda's *bravura* (shortened and transferred from a *soprano* to a *bass* voice);—but it might have been hoped that Sir H. R. Bishop had learnt better things from time and experience, if not from an artist's appreciation of Art. Where is he now? At the head of an English Opera!—as the composer of 'Bid me discourse,' and 'By the simplicity,' and a thousand more charming English songs, ought to have been and might have been.—It is such improprieties as the present one that have kept back all hopes of the establishment of a native musical drama in this country.—Mr. Spicer, being no musician, might be excused for desiring to make the representation of his version of 'Alceste' as attractive as possible. Mrs. Seymour, too, may be absolved, "as meaning no harm," considering that the unscrupulous humour of English theatrical managements has become an epidemic disease, which we may hardly look to see purged out of the fraternity for half-a-century to come, and that she has only done what Mr. Macready did before her when reviving the 'William Tell' of Mr. Sheridan Knowles;—Mr. Guernsey, even, as a musician hitherto principally known by his *Polkas*, might be forgiven for fancying it promotion to figure as the "arranger" of Gluck!—but the want of propriety in Sir H. R. Bishop, a composer himself, and (to make matters worse) a composer of operas, cannot be too strongly protested against. Our respect for his powers strengthens our remonstrance against such licence in the mis-use of them.

PRINCESS'S.—The 'Louis XI.' of Casimir Delavigne, produced on Saturday, has been prepared for the English stage by Mr. D. Bourcicault. The tragedy was placed upon the boards without those aids of pictorial costume and new scenery that have been customary at this theatre. The present performance, it is stated, is an experiment how far the public will accept Mr. Kean's acting, in new characters, on its own merits, and apart from the usual display of accessories. Spectacle and melodrama have indeed been tried, and have proved, what we long ago predicted, to be ultimately not profitable. A change of principle is, therefore, resorted to, to which we should all the more have welcomed had it been made with an original production, instead of a translation. That such trials have not hitherto eventuated satisfactorily has been owing either to some mishap of locality, or to the manifest inefficiency of the histrionic talent employed, and not to the want of dramatic genius. Neither of these sources of disappointment could have operated in the present instance, and the success of 'Louis XI.' has, indeed, resulted from the advantages of position and professional skill. The character of the monarch, as drawn by the French poet, was exceedingly well adapted for Mr. Kean's peculiar style; and Mr. Bourcicault, in his acting version, has so manipulated the dialogue, that opportunity is given for the display of those elocutionary effects and transitions in which Mr. Kean habitually indulges. We have accordingly, and beyond doubt, a remarkable stage-hero likely to serve the actor's purpose and increase his reputation. But the best critics on the drama have most objected to this sort of histrionic clothes-horse manufacture. The *Lear* of Shakespeare, it will be recollected, was once subjected to this process, and a theatrical row was made out of the dramatic, which for a long while was exclusively patronized by stalling actors. We have lately amended that, and condemned the system. M. Delavigne had, however, such a manufacture in view from the beginning, and therefore Mr. Bourcicault has not

altered, but only intensified the author's original design. *Louis XI.*, both in his French and English dress, is a mere creature of the stage, not the monarch of history. Civilization was much indebted to this king, who was a shrewd man of business, and criminal as much from position as from disposition. A stage-hero depends, however, upon his rigid consistency; he must be the same from the first scene to the last, a decided individuality. No matter how unnatural this rigid portrait may be, the actor finds his account in going through with it, without change or compromise. The historical *Louis XI.* is a *man*, whose motives we can partly understand, whose place in the series of social developments is defined, and who sometimes merits censure, and at others commands admiration. But the stage-hero is a *demon puppet*, who can only proceed in the direction of the wires, and sports the same mask throughout the piece. We hold that the historical character, with its lights and shades, would have been also the dramatic one; and, in its allegiance to truth and nature, the more instructive and pleasing delineation. We believe that Shakespeare would have treated it on the higher poetic principle, and have thereby created for us another human character as philosophic in principle as it would have been historic in outline. Instead of this, we have a mere theatrical portrait, though intended in its way to be a psychological study. The object is one thoroughly repulsive, because compounded wholly of evil elements, and those of the most disgusting kind. Subtlety, jealousy, suspicion, unscrupulous ambition, wholesale assassination, the most abject cowardice,—these are the qualities which Mr. C. Kean is required to personate. In doing this his success was complete; and it may be added that, in the hands of competent actors, such thorough-going, one-sided parts have always proved efficient. It is much easier to impersonate the active criminal than the passive sufferer. Progress and bustle lend the former a special stage-eligibility. It is, therefore, in this class of assumption that Mr. Kean has achieved a decided triumph. But we must not over-estimate it, as if it had been won on a higher field of Art.

MUSICAL AND DRAMATIC GOSSIP.—There seems to be no ordinary difficulty in finding any one willing or able to take the conductorship of the *Philharmonic Concerts*. Every new day brings the report of some new appointment attempted. We have successively heard of Dr. Spohr, Herr Halle, Herr Lindpaintner, M. Berlioz, Mr. Lucas, as invited to accept office. There is even a wandering whisper, that the committee has sent for Herr Wagner!—All these runnings-to-and-fro are as significant as they are strange. So long as Signor Costa was installed as head of the *Philharmonic* orchestra it was a favourite notion with a large party in the profession that, could he be withdrawn, half-a-score of conductors as competent might be found in London only. How is it that some of the gentlemen then so frequently named seem now to be so resolutely passed over? How is it that a London society must needs look to Stuttgart for the aid of a musician who, be he ever so respectable in attainments and amiable as a man, has proved in no point remarkable at the head of an orchestra? How is it that they must cross over to Paris to solicit assistance from a composer, whose peculiarities have been so little relished by the classical and conservative public of *Philharmonic* subscribers that on a recent occasion of his appearing before them, as an invited guest, the common courtesy of "silence for dissent" was not observed with regard to his music, but the visitor was received with partial disapprobation? Good memories, we know, are inconvenient things; and unhappily too many tales are current of grievances and differences "behind the curtain" for us to wonder at any inconsistency which may be committed by the Committee—at any resolution which may be come to. But truth must be told till the end comes. Till we hear of the entire reconstruction and remodelling of the *Philharmonic Society* we shall probably be called on to watch the result of experiments, each one more desperate in evasion of difficulties known but not confessed than its

predecessor; and at no distant period we may have to write the epitaph of the only musical society by which a quarter of a century ago England was known on the Continent.

Remonstrances having reached us to the effect that the *Athenæum* has understated the claims of the *New Philharmonic Society* on musical support, and has unfairly represented Dr. Wylde as independent of, or undirected by directors, we return to the subject. In the printed prospectus forwarded to the *Athenæum*, we perceive that a Chairman "to the board of directors" is advertised. This is The Right Hon. Lord Suffield, with whose attainments in music the public is as yet unacquainted. None of "the board," however, are named. This confirms our former statement; but let us be more explicit, to avoid further possible misconception. We conceive that a distinction exists betwixt capitalists who assist a private speculation, and directors worthy of musical confidence who collectedly manage the musical concerns of a musical society. The former, we do not doubt, may—must—be found in aid of the *New Philharmonic Society*; in fact, it is understood that three gentlemen of high standing in the world of mechanics and engineering have supported the undertaking with guarantees, one of whom has this year withdrawn; but that they are not musical directors may be inferred from their keeping in the background. Who, then, are the musical directors? Who are the parties responsible for engagements and selections? Are they the same who retired in consequence of the non-renewal of the engagement of M. Berlioz for the concerts of the second season?—the same who last year advertised the positive re-engagement of Herr Lindpaintner as conductor for 1855?—both which facts were duly noticed by us as they were published. Further, by whom are any such directors, musical or unmusical, elected or re-elected?—by any body of musical members, professors and associates?—by themselves?—or by Dr. Wylde? We have never asked for more than a plain statement of the constitution of this *New Philharmonic Society*, with its laws and its by-laws, and with less than this the world of artists and amateurs will not rest satisfied.

The *Harmonic Union* (otherwise that portion of the late society not incorporated with Dr. Wylde's society) has published its programme for the season. Herr Molique has undertaken the duties of conductor, and the meetings are to be held in the Hanover Square Rooms, as we have said. There are to be eight concerts in the season, on Wednesdays, commencing on the 31st of January. The promises of the music which is to be performed are strangely worded.—Among the works which will be put in rehearsal, and which the Directors hope to be able to perform during the season, may be named—Handel's 'Messiah,' Handel's 'Acis and Galatea' (with Mozart's accompaniments), Handel's 'L'Allegro ed il Penseroso,' Haydn's 'Creation,' Haydn's 'Seasons'; Symphonies, concertos, &c., by Beethoven, Mozart, W. S. Bennett, and other eminent composers; Beethoven's 'Ruins of Athens,' Mendelssohn's 'Elijah,' Mendelssohn's 'Lobgesang,' Mendelssohn's 'Walpurgis Night,' Mendelssohn's 'Part Songs,' Rossini's 'Stabat Mater,' Naumann's 'Christus.' The Directors can hardly "hope" to rehearse even, still less to perform, eleven full works at eight concerts, besides "symphonies, concertos, &c. &c." The paragraph, we suspect, should have run—a selection will be made from "among the following works."

The *Amateur Society* will commence its meetings on the 5th of February.

M. Jullien does his part in bringing forward new music by English composers. Mr. A. Mellon's overture to 'Romulus,' produced some days ago at his concerts, has clever points in it,—erring, perhaps, from awkwardness rather than want of construction.—The Beethoven Evening was given this week.—Signor Bottesini, who was promised on his arrival from America, had not arrived.

We are requested to give publicity to the fact of a bequest of 200*l.* having recently been made to the *Society of Female Musicians* by the late Miss Lydia Leete.

Among the minor music of the week may be

mentioned Mr. C. Salaman's Second Lecture, and Herr Goffrie's last *Soirée*.

A compliment in the spirit of the hint offered by a Correspondent a few weeks since has just been made by the Directors of the Sydenham Palace, in the shape of a ring and a medal, forwarded to M. Mohr, the director of the band of *les Guides*, commemorative of their visit to England. We still wish that this could in some form have been extended to all the capital players, knowing what value the French (in these things child-like) attach to such courtesies. The willingness of our neighbours to come across the Channel in helpful goodnature seems to have no limit, and must astonish those who, scarce a couple of years ago, conceived that France did nothing but sit on her shores studying at which point of ours she could most vexatiously and murderously commence her great invasion of England. The other day Dover was made merry by a visit from the musical societies of Calais and Saint-Omer, who visited that key-town for the purpose of giving a concert in aid of our Patriotic Fund. The visit and the concert went off with the utmost cordiality and success.

We are informed that Madame Clara Schumann intends visiting London this season. The Lady needs no introduction—she has been long renowned throughout Europe, as, probably, the most masterly female player of classical music who has ever been heard;—but the circumstance which has led her to resume concert-giving and concert-playing with renewed activity,—the painful illness of Dr. Schumann,—may be adverted to without impropriety, as adding other sympathies besides a love of the highest art, to our kindly welcome and cordial wishes for her success.

Since we have been in the habit of citing M. Berlioz as the French critic in whom we have placed the greatest reliance, we cannot pass over a case of conversion on his part more complete than any we recollect. Those who have been used to follow his *feuilleton* in the *Journal des Débats*, and the opinions extracted from it into the *Athenæum*, will read with surprise his glorification of Madame Stoltz on her late re-appearance at the *Grand Opéra* in 'La Favorite.' M. d'Ortigue had already announced that the *prima donna* had offered to sing 'La Captive' at the second concert of M. Berlioz, but this surely cannot have wrought the metamorphosis with the composer-critic. We heard the Lady ourselves not many months since, and failed to discover any regeneration in her voice and style. It is painful to have our faith shaken in one source of information and instruction after another,—but this must be our present case, or else we must believe in miracles.

Signor Pacini is expected in Paris to superintend the rehearsals of 'Gli Arabi nelle Gallie.' 'Le due Guide,' by Signor de Gioia, which has been just produced at the *Teatro Nuovo* at Naples, is said to be its composer's best work. The two new carnival operas at Milan are to be 'Ines,' by Signor Chiaramonte, and 'Le due Regine,' by Signor Muzio.—Signor Capececiatello's 'Gaston de Chanley' has been given at Florence with great success.—Meanwhile 'Les Huguenots,' excellently sung, say the Piedmontese journals, by Mdlle. La Grus, Signors Bettini and Belletti, has taken root at Turin.—In return, Italy is about to lend another tenor to be tried at the *Grand Opéra* of Paris, named Signor Mazzoleni,—and the new *ballet* there, with M. Labarre's music, 'La Fonti,' is a tale of the misfortunes of an Italian *danzatrice* who figured on the boards one hundred and five years since, and who is personated in the Rue Lepelletier with great brilliancy, versatility and pathos by Signora Rosati.

Our contemporaries announce a curious breaking out of music in the kingdom of Naples and the Sicilies. The army in Sicily, they say, is to be taught part-singing with a view of enabling the soldiers to be heard as well as seen in processions, on saints' days and holidays.

Some of the theatrical rumours of the month are worth putting on record. One is a whisper of a comedy by Mr. Thackeray, in preparation for Mr. Wigan's Olympic company. Number two is, that the Spanish dancers are about to return, with added

force, to the *Haymarket Theatre*—number three being the probable re-appearance of Miss Helen Faucit (under Mr. Buckstone's management) in a new drama. Tale the fourth tells us that we are not to make sure of M. Meyerbeer's 'L'Etoile' at Drury Lane. Failing this opera, is the manager prepared to fall back on Gluck's second 'Iphigenia' in English?

MISCELLANEA

Vesuvius.—Our Neapolitan Correspondent writes:—"The expectations of the visitors have been much raised by the prospect of an eruption of Vesuvius. Indeed, for a year past there have been predictions and appearances of such an event, though at present they have assumed a greater probability. On the top of the cone of Vesuvius, says an accurate observer, a large and deep abyss has opened, from which issues much smoke. It lies near the base of the Punta del Palo, the name given to one of the three craggy points at the top of the cone facing the north. Its diameter is about 100 metres, and depth somewhat more. Its walls present a series of strata of basalt, broken, however, for the reason that a part of the interior of the crater has fallen in. The soil surrounding this abyss presents wide fissures, showing that a great part of it threatens to sink in; and, indeed, a considerable space about the Punta del Palo must shortly be swallowed up in the abyss. To the geologist the present appearance of Vesuvius must be very interesting, as the cut through the crater is so clear and deep as to reveal distinctly the several stratifications. The usual path to the cone is now interrupted, and great care is required not to approach too near the precipice, as the soil is ready to be precipitated into the same abyss which has already thrown out so much material. The old guides say that everything indicates an approaching eruption; but as yet the smoke does not issue with a sufficient impetus, perhaps, to justify that belief. Indeed, the present smoke may be only vapour arising from the copious rains which have fallen through the various fissures into a higher temperature, and are being again ejected in another form. Should the Punta del Palo fall in, the strongest point in the top of Vesuvius will be wanting, and the form of the mountain will be altogether changed."

Half-penny Sea-Postage.—All the friends of cheap ocean postage must be highly gratified at the recent postal convention between this country and France. By this arrangement we have more than we asked "by half." For the most sanguine and hopeful advocates of a reduction of sea-postage on letters have, I believe, never expected that the charge for the mere transit service should be less than one penny per single letter. But by this new arrangement with France, the whole postage on a single letter between any town in that country and any town in the United Kingdom has been reduced to *fourpence*, of which the French Post Office is to have two pence halfpenny for its inland service, and the British three halfpence for the English inland charge and the Channel transit. This gives only a half-penny for the sea-postage on a letter thus transmitted. Is not this far better than our best expectation? It is sincerely to be hoped that the French ere long will reduce their inland charge to one penny; so that the whole postage on a letter between the two countries shall not exceed two pence halfpenny. Here, then, are two links in the chain of ocean penny postage already established—viz. between England and France, and between the United States and Australia. One of vast importance still remains to complete the chain in that direction; that is, the link that shall span the Atlantic. A resolution on this subject has already been introduced into the American Senate during the present session. We are confident that the United States Government are ready to co-operate with that of Great Britain in establishing an ocean penny postage between the two countries this very year. If the friends of this important postal reform will exert their influence in its behalf, they may see its consummation sooner than they ever expected.

ELIOT BURNETT.

TO CORRESPONDENTS.—A. M.—H. F. S.—E. K. (continuing)—J. S. W. (with thanks)—H. H. M.—received.

Errata.—P. 48, col. 2, l. 48, for "Mr." read Mrs.—P. 50, col. 3, l. 53-4, for "10*l.* and 2*l.* to 6*l.*" read 1*0*l.** and 2*l.* to 6*l.*—P. 51, col. 2, l. 14, for "diversion" read *direction*—P. 51, col. 3, l. 6, for "swine" read *mice*.

* * * Communications intended for the Editor should be addressed to the Editor, and not to any individual connected, or assumed to be connected, with the journal; and letters relating to Advertisements, or to the business of the journal, should be directed to the Publisher:—in either case to 14, Wellington Street North, Strand.

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